

THE YOUNG LADIES
CHOIR
BY
GEORGE F. ROOT

shelf //

Essex Institute Musical Library.

PRESENTED BY

H. K. Oliver

EX-10000
M. I. 1937

9,450
H. K. Oliver was
shown in the
union library

All books taken from the Library shall be recorded by the Librarian.

Members shall be entitled to take from the Library two Books at one time.

No person shall be allowed to detain any Book longer than three weeks if called for by any other member.

No person shall lend any Book belonging to the Library, excepting to a member, under the penalty of one dollar for every such offence.

On or before the first Wednesday in May all Books shall be returned to the Library, and a penalty of five cents per day shall be imposed for each volume detained.

Received. Sept 24th 1869.

Circulate.



Digitized by the Internet Archive
in 2014

<https://archive.org/details/youngladieschoir00root>

THE
YOUNG LADIES' CHOIR;
A
COLLECTION OF SACRED MUSIC,

ARRANGED IN ONE, TWO AND THREE PARTS,

FOR LADIES' VOICES,

With an Accompaniment for the Piano Forte.

DESIGNED FOR THE USE OF THE SEMINARY AND SOCIAL CIRCLE.

COMPOSED AND ARRANGED BY

GEORGE F. ROOT,

Professor of Music in the "Institution of the Messrs. Abbott," the "Rutgers' Female Institute," and other Schools in the city of New York.

New York:

PUBLISHED BY LEAVITT, TROW & CO., 194 BROADWAY.

BOSTON—GEORGE P. REED, NO. 17 TREMONT ROW.

1846.

Entered according to the Act of Congress, in the year of our Lord one thousand eight hundred and forty-six,

BY LEAVITT, TROW & CO.,

In the Clerk's office of the District Court for the Southern District of New York.

P R E F A C E.

THE EDITOR of this work has been for some time past urged to prepare a book of music suitable for the opening and closing exercises of young ladies' schools—and knowing that in most of the Seminaries and Institutions throughout the country singing is introduced in devotional exercises if not as a study, and feeling the need of such a work in the Institutions and Schools in which he teaches, he has been induced to prepare this, which he hopes will not be considered an unimportant addition to the many valuable collections already prepared for the school and parlour.

The Solfeggios at the commencement will be found useful for the

study of expression preparatory to the application of words. The psalm and hymn tunes and chants are particularly designed for the chapel service, at opening and closing school ; and the songs, duetts, and trios will be found appropriate for the same, or for any other occasion when singing is introduced, either as study or recreation. It is also hoped that this book may be found worthy of a place in the social circle, and afford pleasant and profitable employment for many hours.

The selection and arrangement of the words used in this work is principally by Rev. GORHAM D. ABBOTT.

I N D E X.

PSALM AND HYMN TUNES.

Alva, - - - - -	60	Holley, - - - - -	73	Praise, - - - - -	32
Arlon, - - - - -	77	Humility, - - - - -	74	Rest, - - - - -	58
America, - - - - -	120	Iral, - - - - -	63	Reflection, - - - - -	64
Brattle Street, - - - - -	52	Leison, - - - - -	43	Sabbath Eve, - - - - -	36
Carlem, - - - - -	76	Lora, - - - - -	59	Seasons, - - - - -	67
Christmas, - - - - -	48	Luent, - - - - -	38	Selma, - - - - -	39
China, - - - - -	40	Marlon, - - - - -	28	Shawmut, - - - - -	66
Consolation, - - - - -	80	Melto, - - - - -	54	Siloam, - - - - -	46
Confidence, - - - - -	50	Merinah, - - - - -	45	Solfeggi (first series), - - - - -	5
Dismission, - - - - -	35	Minal, - - - - -	26	Solfeggi (second series), - - - - -	14
Elam, - - - - -	24	Myest, - - - - -	34	Solitude, - - - - -	69
Farrel, - - - - -	75	Naomi, - - - - -	42	Supplication, - - - - -	62
Folner, - - - - -	79	Old Hundred, - - - - -	23	Tranquillity, - - - - -	57
Gorton, - - - - -	65	Oran, - - - - -	56	Unita, - - - - -	118
Gopher, - - - - -	44	Oshea, - - - - -	72	Verlin, - - - - -	30

SONGS, DUETTS, TRIOS, AND CHANTS.

Acquaint thee, O mortal (duett), - - -	99	I would not live alway (trio), - - -	114	There is an hour of peaceful rest (duett), - - -	97
As my day my strength shall be (song), - - -	81	Never Despair (song), - - -	90	The Morning Star (duett), - - -	98
Call of the Bell (trio), - - -	104	Oh! thou who dryest the Mourner's tear (duett),	101	Thou art, O God, the life and light (duett), - - -	102
Commencing School (trio), - - -	106	O come let us sing unto the Lord (chant), - - -	121	There was joy in Heaven (trio), - - -	112
From the recesses of a lowly spirit (chant), - - -	125	Star of Bethlehem (chant), - - -	126	Time is winging us away (trio), - - -	116
Forth from the dark and stormy sky (duett), - - -	100	The Lord is my Shepherd (chant), - - -	123	The voice of Creation (song), - - -	92
Hail to Salvation's brilliant morn (trio) - - -	111	The Lord is merciful and gracious (chant), - - -	124	Trust in Heaven (song), - - -	88
Humbly at thy footstool kneeling (trio), - - -	108	Thy Will be done (chant), - - -	127	There is a land of pure delight (song), - - -	86
If 'tis sweet to gather where (duett), - - -	94	Thou Maker of my vital frame (chant) - - -	128	We speak of the realms of the blest (song), - - -	84
I will lift up mine eyes unto the hills (chant), - - -	122				

SO L F E G G I.

The following *Solfeggios* are designed for practice in the different keys in which vocal music is written, and also in the different kinds of time and varieties of style and expression. The Classes or pupils practising these are supposed to have been through the transpositions of the scale in the elementary principles.

NO. 1.

MODERATO.

VOICE.

PIANO

FORTE.

The musical score for Solfeggio No. 1 is presented in three staves. The top staff is for the Voice, the middle for the Piano, and the bottom for the Forte. The tempo is marked 'MODERATO.' and the key signature is one flat (B-flat). The Voice part begins with a 'P' (Piano) dynamic and includes dynamic markings 'M', 'F', and 'FF' (Fortissimo) throughout. The Piano part is marked 'PIANO' and the Forte part is marked 'FORTE'. The score concludes with a double bar line and repeat dots.

ANDANTE e LEGATO.

NO. 2.

Musical score for No. 2, Andante e Legato. The score is written for a single melodic line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked "ANDANTE e LEGATO." The score includes dynamic markings: *P* (piano) at the beginning, *Cres.* (crescendo) in the middle, *F* (forte) in the middle, and *Dim.* (diminuendo) towards the end. The piano accompaniment consists of chords and single notes in the right and left hands.

NO. 3.

ALLEGRETTO.

Musical score for No. 3, Allegretto. The score is written for a single melodic line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked "ALLEGRETTO." The piano accompaniment consists of chords and single notes in the right and left hands.

NO. 4.

7

CANTABILE.

This musical score is for a piece titled "NO. 4." and is marked "CANTABILE." The score is written for three parts: voice, piano, and cello. The key signature is D major (two sharps) and the time signature is 6/4. The score is divided into two systems, each containing three staves. The first system includes a voice staff with a diamond-shaped breath mark above the first measure, a piano staff with a diamond-shaped breath mark above the first measure, and a cello staff. The second system also includes a voice staff with a diamond-shaped breath mark above the first measure, a piano staff, and a cello staff. The music is written in a simple, melodic style with many ties and slurs, suggesting a slow, expressive performance.

GRAZIOSO.

NO. 5.

Musical score for No. 5, marked GRAZIOSO. The score is in 6/8 time and features a treble and bass staff for piano accompaniment and a single treble staff for the melody. The key signature is three sharps (F#, C#, G#). The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and ends with a ritardando. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional chords and rests.

NO. 6.

ANDANTE.

Musical score for No. 6, marked ANDANTE. The score is in 3/4 time and features a treble and bass staff for piano accompaniment and a single treble staff for the melody. The key signature is three sharps (F#, C#, G#). The melody begins with a series of eighth notes, followed by a crescendo, and ends with a ritardando. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional chords and rests.

MODERATO.

Cres.

First system of music, marked MODERATO. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The treble staff contains a melodic line with a crescendo marking. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Enharmonic Change.

Cres.

Second system of music, marked Enharmonic Change. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The treble staff contains a melodic line with a crescendo marking. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

ANDANTE.

This musical score is for a piece titled "NO. 8." in the tempo of "ANDANTE." The score is written for three parts: Treble, Piano, and Bass. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems, each containing three staves. The first system shows the beginning of the piece, with the Treble staff starting on a whole note, the Piano staff with a triplet of eighth notes, and the Bass staff with a whole note. The second system continues the melody in the Treble staff, with the Piano staff playing a continuous eighth-note accompaniment and the Bass staff providing a steady harmonic foundation. The piece concludes with a double bar line at the end of the second system.

NO. 9.

11

LEGATO.

Musical score for No. 9, Legato. The score is in 4/4 time, key of B-flat major (two flats). It consists of two systems, each with three staves: a single treble staff and a grand staff (treble and bass). The first system contains 16 measures, and the second system contains 16 measures, ending with a double bar line. The melody is in the single treble staff, and the accompaniment is in the grand staff. The tempo/mood is marked 'LEGATO'.

ANDANTE e ESPRESSIVO.

NO. 10.

Handwritten musical score for No. 10, marked ANDANTE e ESPRESSIVO. The score is in 4/4 time and B-flat major. It consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The melody features a series of eighth and sixteenth notes with some slurs. The accompaniment is characterized by dense, repeated chords in the right hand and a more active bass line in the left hand.

NO. 11.

STACCATO.

Handwritten musical score for No. 11, marked STACCATO. The score is in 4/4 time and B-flat major. It consists of three staves: a single treble staff for the melody and a grand staff (treble and bass) for the accompaniment. The melody is composed of short, detached notes. The accompaniment features a steady, rhythmic pattern of chords in the right hand and a simple bass line in the left hand.

Three staves of music for No. 11. The top staff is a single melodic line in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The music consists of 16 measures. The melody features a rising eighth-note scale in the first measure, followed by eighth-note patterns, and a descending eighth-note scale in the final measure. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

NO. 12.

LEGATO.

Three staves of music for No. 12. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. The middle and bottom staves are in grand staff (treble and bass clefs) with the same key signature and time signature. The word "LEGATO." is written above the first measure of the top staff. The music consists of 16 measures. The melody is characterized by slurs and slanted stems, indicating a smooth, connected line. The piano accompaniment features chords and single notes, with some measures containing rests in the bass line.

SOLFEGGI.—Second Series.

CANTABILE.

NO. 1.

MARCO BORDOGNI.

The musical score is presented in two systems. The first system consists of a single melodic staff and a grand staff (treble and bass). The second system also consists of a single melodic staff and a grand staff. The time signature is 3/8. The key signature has one sharp (F#). The music is in a cantabile style, featuring flowing eighth and sixteenth notes, with some triplet figures and dynamic markings like 'b' (piano) and 'f' (forte). The score concludes with a double bar line.

Musical score for *Allegretto Animato, No. 2* by *Marco Bordogni*. The score is in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system has a treble staff with a melodic line and a grand staff (piano) with a bass line and chords. The second system continues the melody and accompaniment. The third system concludes the piece with "Fine." markings above the treble and grand staves. The piano part features a steady eighth-note accompaniment in the bass and chords in the right hand.

No. 2—Concluded.

This musical score is for a piece titled "No. 2—Concluded." It is written for piano and violin. The score is organized into two systems, each containing a piano part (left) and a violin part (right). The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score begins with a key signature change to one sharp. The first system includes a "D.C." (Da Capo) instruction. The second system also includes a "D.C." instruction. The score concludes with a final double bar line.

The score is written for two systems. Each system consists of a piano part (left) and a violin part (right). The key signature is one sharp (F#). The time signature is 4/4. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score begins with a key signature change to one sharp. The first system includes a "D.C." (Da Capo) instruction. The second system also includes a "D.C." instruction. The score concludes with a final double bar line.

A musical score for the song "The Rose Tree" by Alfred Doolittle. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and 6/8 time signature. The piano accompaniment consists of three staves: the first two are for the right hand (treble clef) and the third is for the left hand (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section. The piece ends with the word "Fine." written above the final measure of the voice part.

NO. 3—*Concluded.*

Handwritten musical score for No. 3, *Concluded.* The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *Andante sostenuto*. The score concludes with a double bar line and the instruction *D. C.* (Da Capo).

ANDANTE SOSTENUTO.

NO. 4.

MARCO BORDOGNI.

Handwritten musical score for No. 4, by Marco Bordogni. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). The tempo is marked *Andante sostenuto*. The score begins with a treble clef and a key signature of one sharp (F#). The score concludes with a double bar line.

NO. 4.—*Concluded.*

19

This musical score is for a piece titled "NO. 4.—*Concluded.*" and is located on page 19. The score is written for a single melodic instrument, likely a piano, using a treble clef and a key signature of two sharps (F# and C#). The melody is characterized by a series of complex, multi-measure chords that are often beamed together, creating a dense, textured sound. These chords are primarily eighth and sixteenth notes in duration. The piece concludes with a final double bar line. Below the main melody, there is a piano accompaniment consisting of two staves, a treble and a bass clef, in the same key signature. The accompaniment provides a harmonic foundation for the main melody, using a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The overall style is that of a late 19th or early 20th-century musical composition.

ALLEGRO.

NO. 5.

MARCO BORDOGNI.

The musical score is written for piano and consists of two systems. The first system begins with a piano introduction in the right hand, marked with a bracket and a box. The left hand plays a series of chords. The second system continues the melody in the right hand, also marked with a bracket and a box, while the left hand plays a bass line. The score is in 3/4 time, key of B-flat major, and is marked ALLEGRO.

NO. 5—Continued.

21

The musical score is written for a piano and features a single melodic line in the right hand and a multi-voice accompaniment in the left hand. The key signature is one flat (B-flat). The score is divided into two systems, each with three staves. The first system consists of a single staff for the right hand and two staves for the left hand. The second system also consists of a single staff for the right hand and two staves for the left hand. The right hand part features a variety of note values, including eighth and sixteenth notes, and rests. The left hand part features a complex accompaniment with multiple voices, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a treble clef for the right hand and a bass clef for the left hand.

NO. 5.—Concluded.

This musical score is for a piece titled "NO. 5.—Concluded." It is written for piano and organ. The score is organized into two systems, each with three staves. The top staff of each system is for the piano, the middle for the organ's upper register, and the bottom for the organ's lower register. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part features a series of chords and melodic lines, with many notes marked with accents (>). The organ part provides harmonic support with sustained chords and moving lines. The piece concludes with a final chord in the piano part and a sustained chord in the organ. The tempo/mood marking "Lento e marcato." is placed below the organ part in the second system.

Lento e marcato.

OLD HUNDRED. L. M.

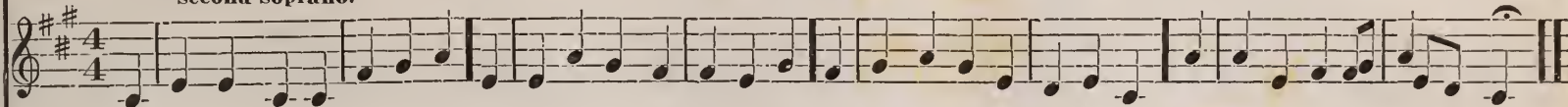
23

CHORAL. First Soprano.



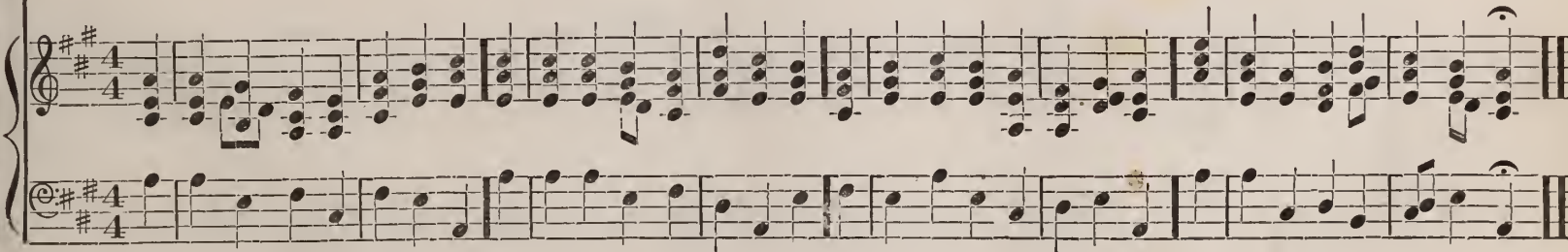
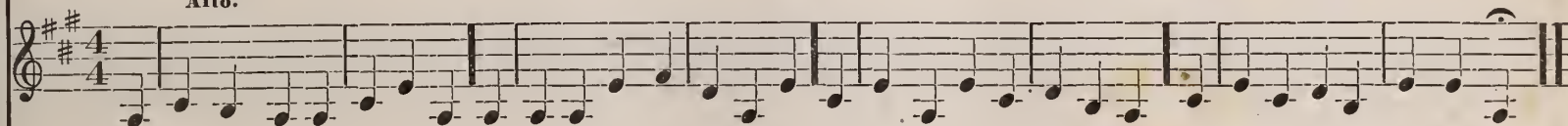
1. From all that dwell below the skies, Let the Creator's praise arise : Let the Crea-tor's name be sung, Thro' eve-ry land by eve-ry tongue.

Second Soprano.



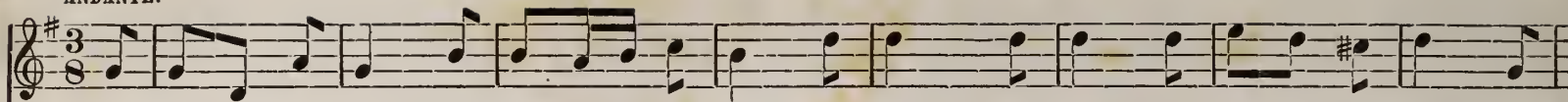
2. E-ter-nal are thy mercies, Lord, Eternal truth attends thy word ; Thy praise shall sound from shore to shore Till suns shall rise and set no more.

Alto.



ELAM. L. M

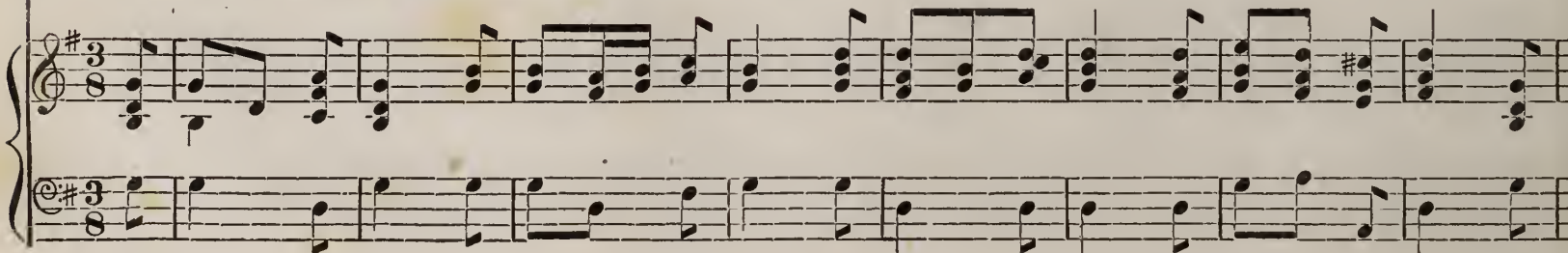
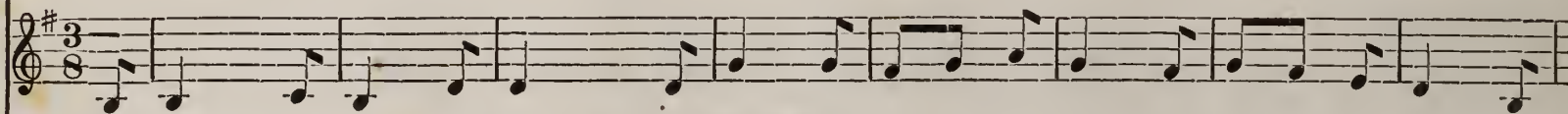
ANDANTE.

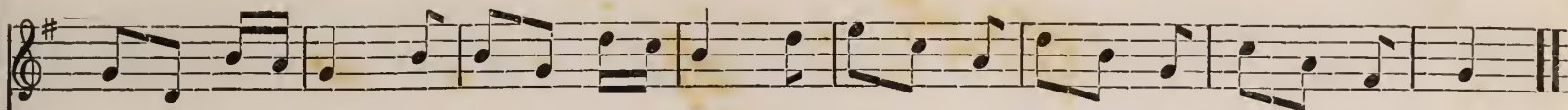


1. In - - dul - - - - gent Lord, thy good - - - - - ness reigns, Through all the wide ce - - les - - - - tial plains; And



2. O give to ev' - - - - ry hu - - - - - man heart, To taste and feel how good thou art! With

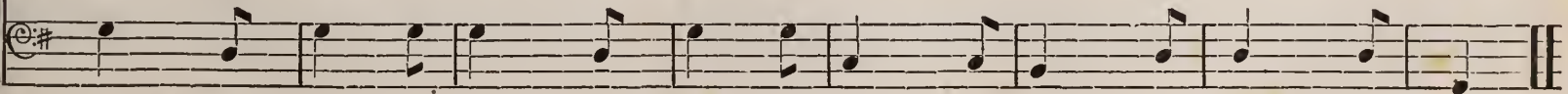
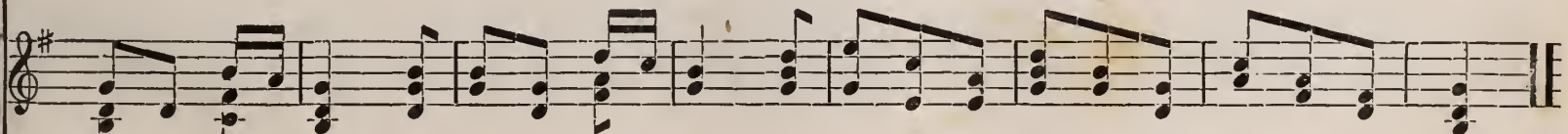
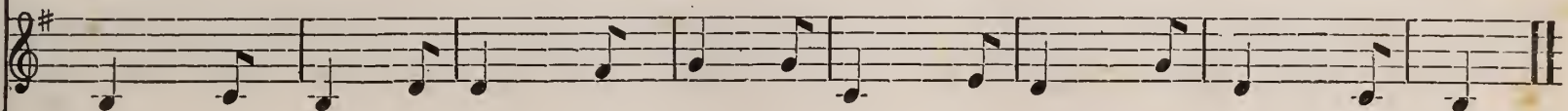




thence its streams re - - dun - dant flow, And cheer th'a - bodes of men be - - - low.

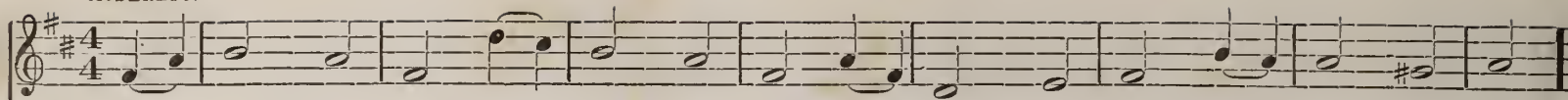


grate - - - ful love and ho - - - - ly fear, To know how blest thy chil - - - dren are.

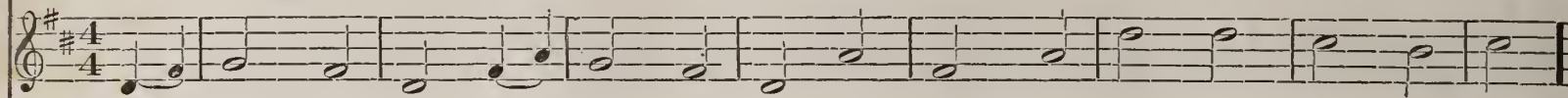


MINAL. L. M.

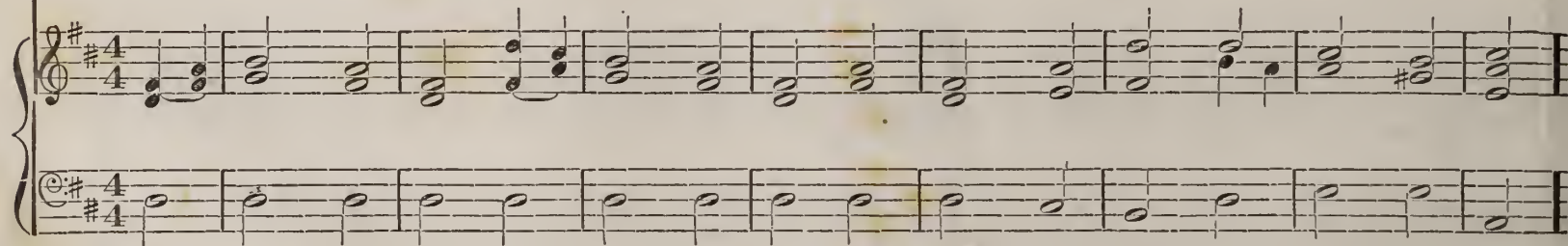
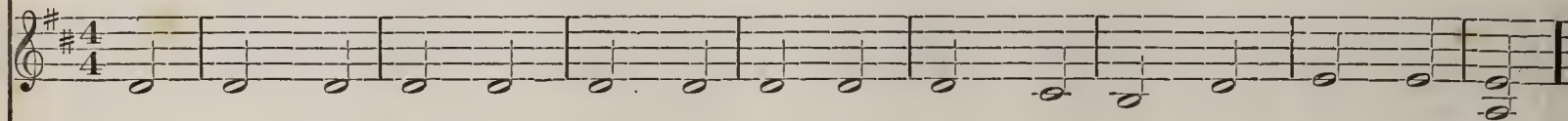
MODERATO.



1. To thee, great God, I make my prayer, Do thou my sup - pli - ca - tion hear;
2. Oh let me now thy good - ness prove, Thy ten - - der mer - cies, and thy love;

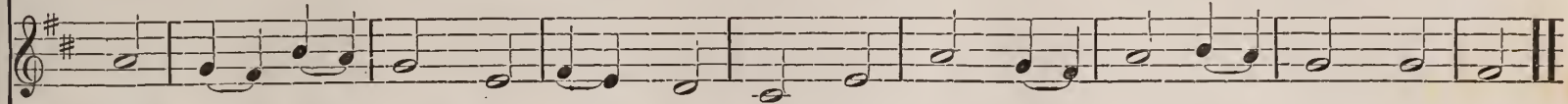


3. So shall my song to thee a - rise, Thy praise shall e - cho through the skies;

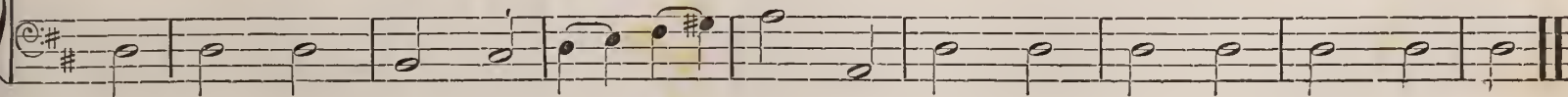




Let me not sink, o'er-whelm'd with grief, But kind - ly send my soul re - lief.
Turn not a - way, O Lord, thy face, But hear and heal me with thy grace.



Through all the earth will I pro - claim The great - ness of Je - ho - vah's name.



MARLON. L. M.

Subject from BEETHOVEN.

ANDANTE.

1. In sleep's se - rene ob - liv - ion laid I safe - ly pass'd the si - lent night ; A-
2. O, guide me through the va - rious maze My doubt - ful feet are doom'd to tread, And

3
4

3. A deep - er shade will soon im - pend ; A deep - er sleep mine eyes op - press : Yet
4. That deep - er shade shall break a - way, That deep - er sleep shall leave mine eyes ; Thy

[illegible]

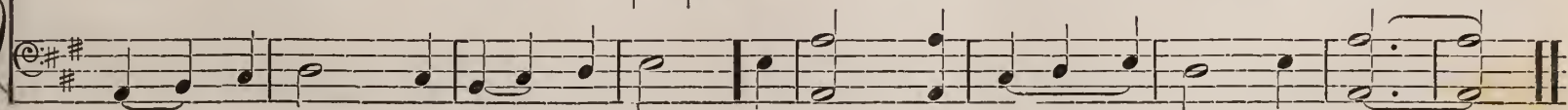
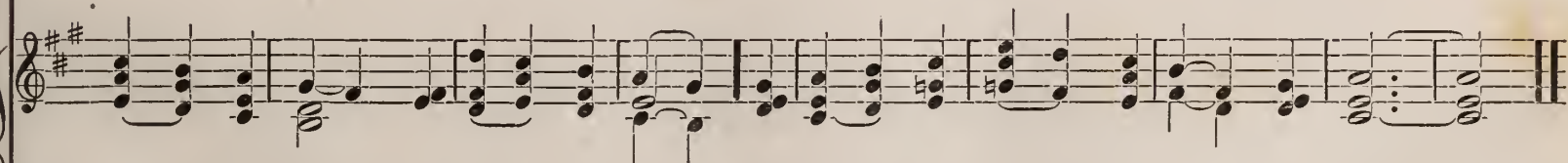
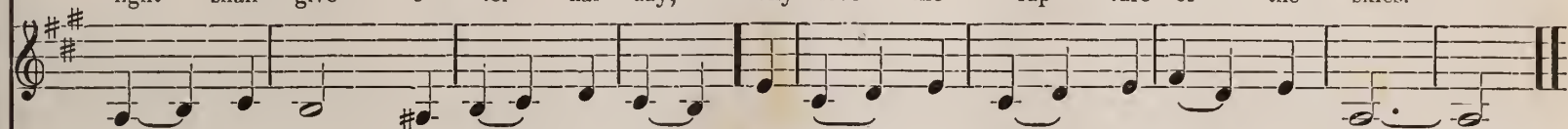
A musical score for two voices and piano accompaniment. The top staff is for Soprano (Soprano part), the middle staff is for Alto (Alto part), and the bottom staff is for Piano (Piano part). The key signature has one sharp (F#) and the time signature is 3/4. The music features various note values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics are written below the vocal staves.



gain I see the break - ing shade, I drink a - gain the morn - ing light
spread thy shield's pro - tect - ing blaze, When dan - gers press a - round my head.



then thy strength shall still de - fend, Thy good - ness still de - light to bless.
light shall give e - ter - nal day, Thy love the rap - ture of the skies.

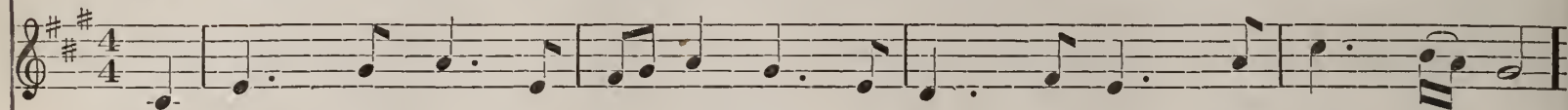


VERLIN. L. M.

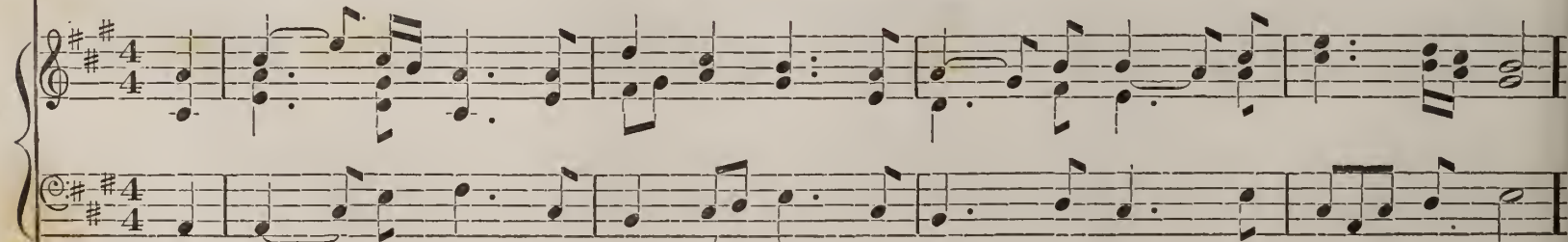
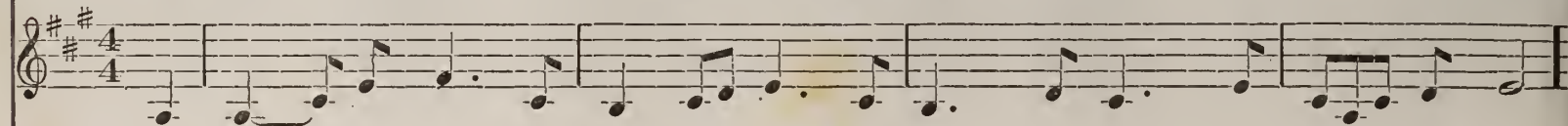
MODERATO.



1. Great God, to thee my eve - ning song, With hum - ble gra - ti - tude I raise,
 2. My days, un - cloud - ed as they pass, And eve - ry gen - tle roll - - ing hour,

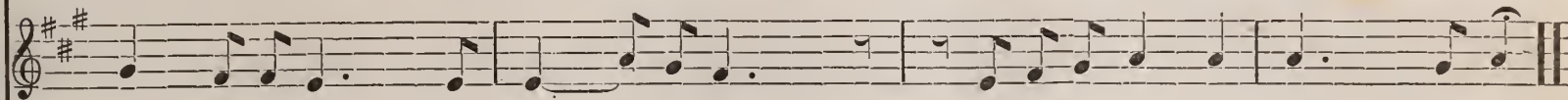


3. Seal my for - give - ness in the blood Of Je - - sus; his dear name a - lone
 4. Let this blest hope mine eye - lids close, With sleep re - fresh my fee - - - ble frame;

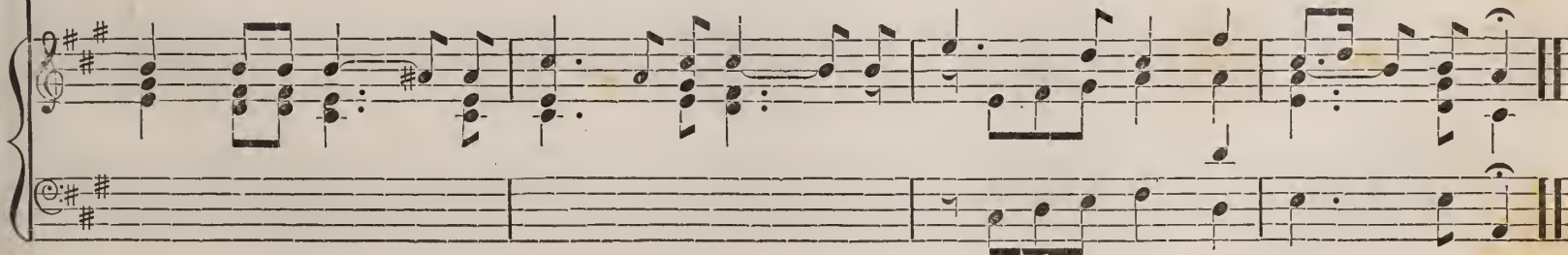




Oh, let thy mer - cy tune my tongue, And fill my heart with live - ly praise.
Are mon - u - ments of won - drous grace, And wit - ness to thy love and power.

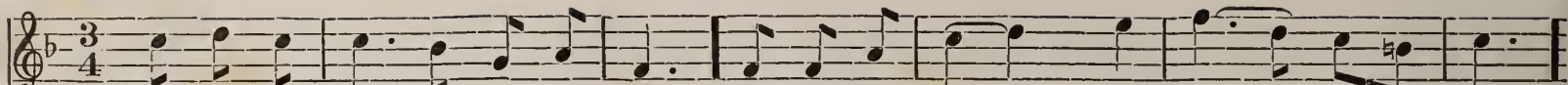


I plead for par - don, gra - cious Lord, And kind ac - cept - ance at thy throne.
Safe in thy care may I re - pose, And wake with prai - ses to thy name.

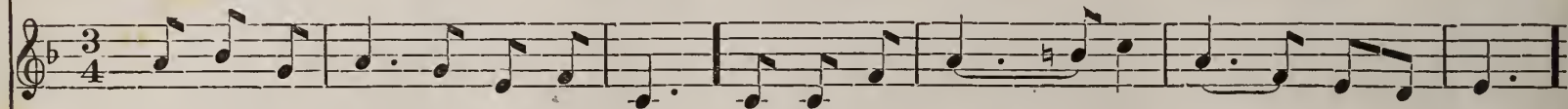


PRAISE. L. M.

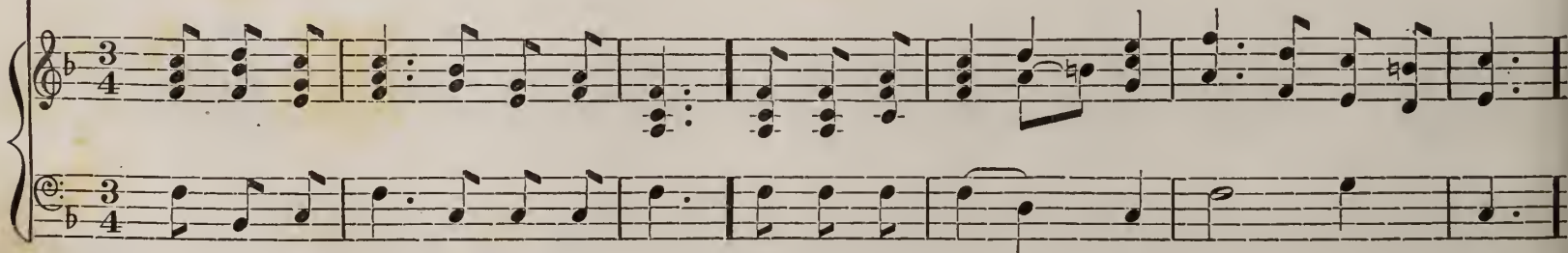
FORTE.

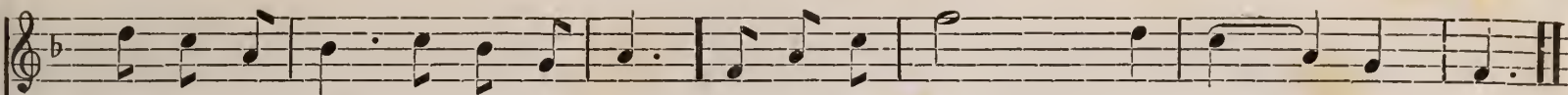


1. Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - - tor's praise ;
 2. En - throned a - mid the ra - dian't spheres, He glo - ry like a gar - - ment wears ;

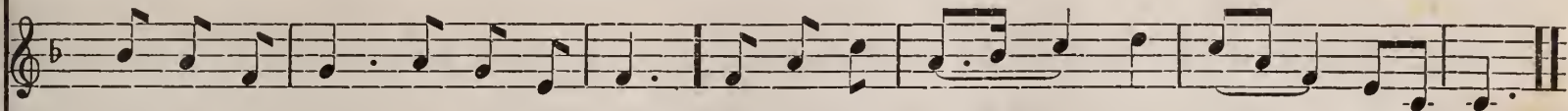


3. In all our Ma - ker's grand de - signs, Om - nip - o - tence with wis - - dom shines ;
 4. Raised on de - vo - tion's lof - ty wing, Do thou, my soul, his glo - - ries sing ;

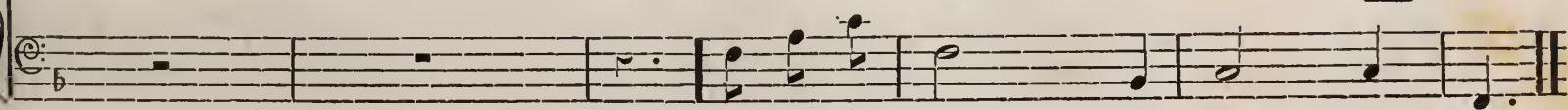
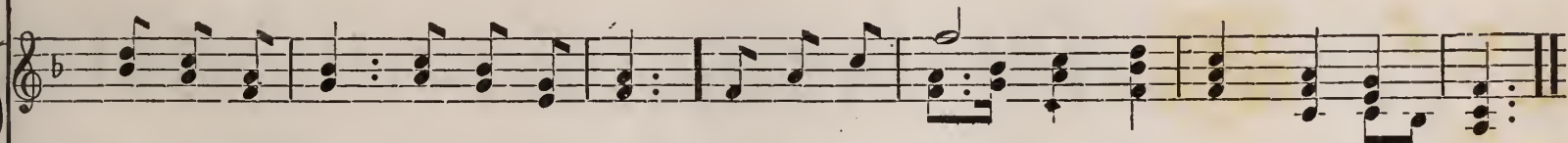
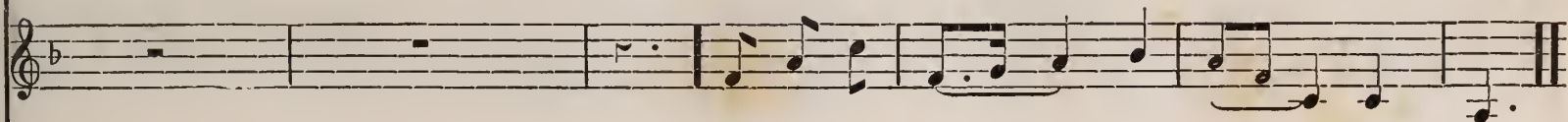




But O, what tongue can speak his fame, What mor - tal verse can reach the theme.
To form a robe of light di - vine, Ten thou - sand suns a - round him shine.

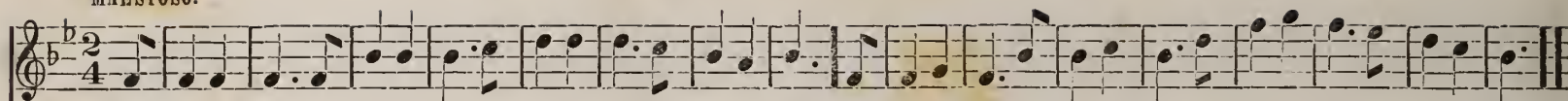


His works, through all this won - drous frame, De - clare the glo - - ry of his name.
And let his praise em - ploy thy tongue, 'Till list - 'ning worlds shall join the song.

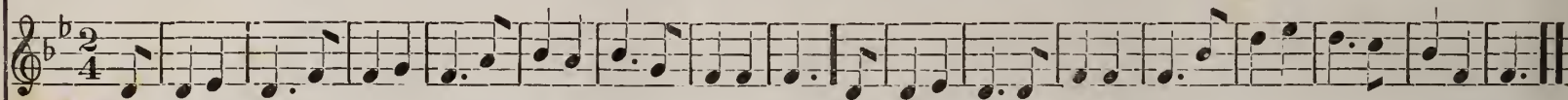


MYEST. L. M.

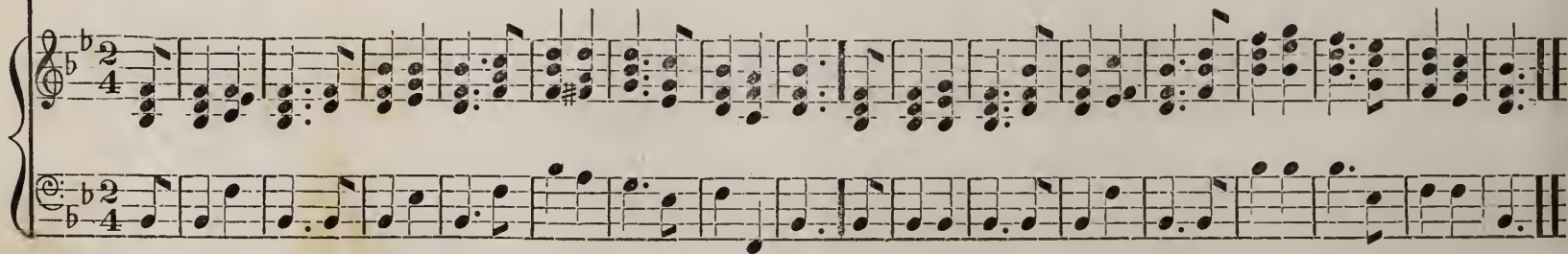
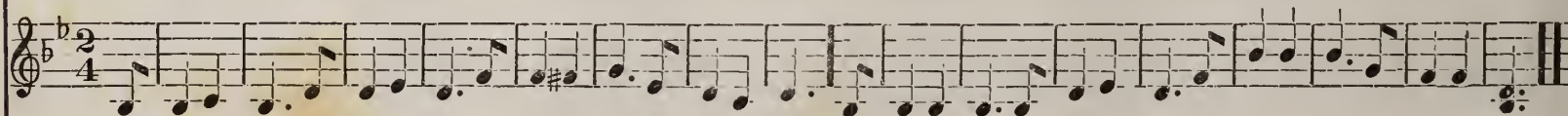
MAESTOSO.



1. From vocal air and concave skies Let wafted hallelujahs sound ; And let the sacred triumph rise Till vaulted heaven the notes rebound.
 2. Thou solar orb, whose ruddy beam Compels the shades of night to yield ; Thou silver moon, whose fainter gleam Scarce trembles o'er yon azure field.



3. Ye stars who circle round the pole, Illumined with distinguished rays, Instruct your vocal spheres to roll Symphonious to your Maker's praise.
 4. Your voices raise with loud acclaim To praise the u-ni-ver-sal Lord ; The sole, august, majestic name, O'er earth and heaven, by all adored.



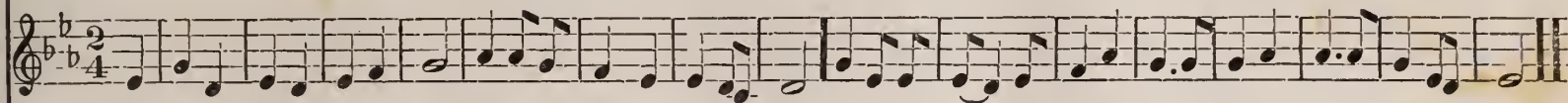
DISMISSION. L. M.

35

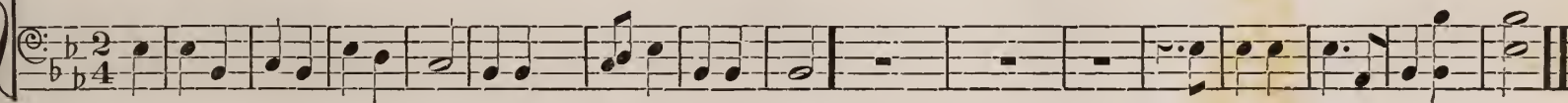
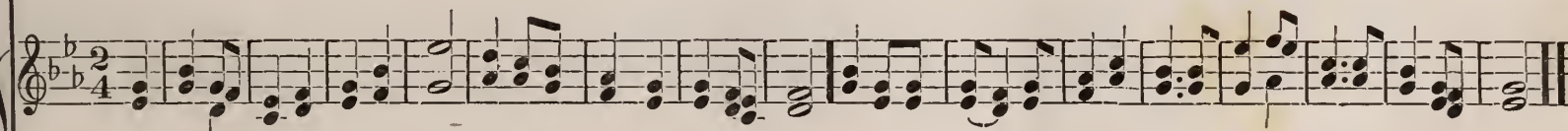
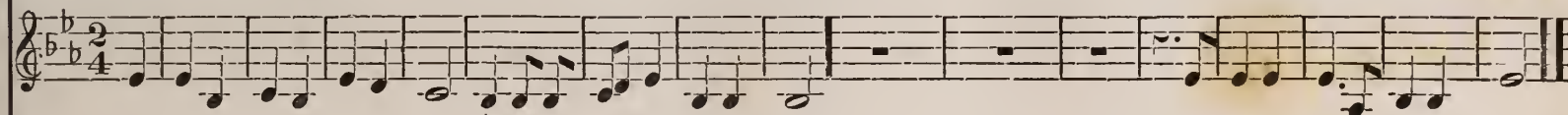
MODERATO.



1. Dis-miss us with thy blessing, Lord, Help us to feed upon thy word ; All that has been a-miss for-give, And let thy truth within us live.

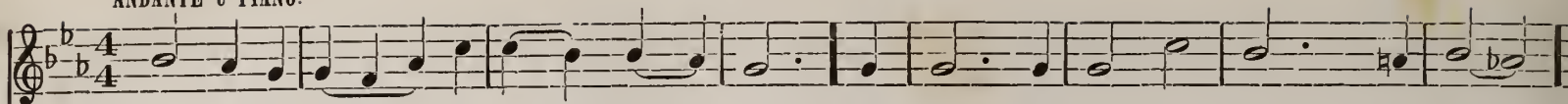


2. Though we are guilty, thou art good ; Wash all our works in Jesus' blood ; Give every fettered soul release, And bid us all depart in peace.

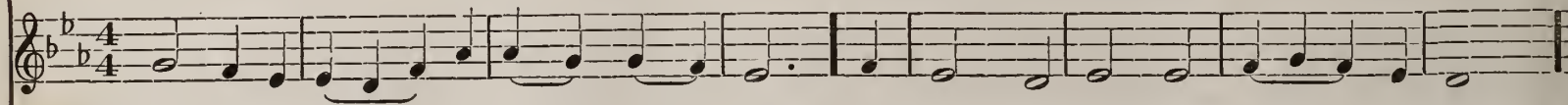


SABBATH EVE. L. M.

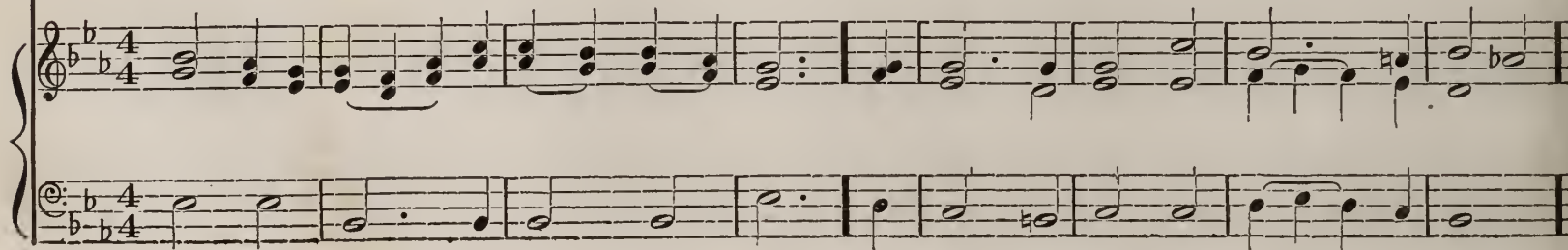
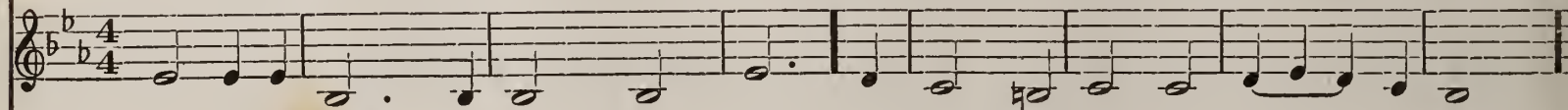
ANDANTE e PIANO.



1. Sweet is the light of Sab - bath eve, And soft the sun - beams ling - 'ring there;

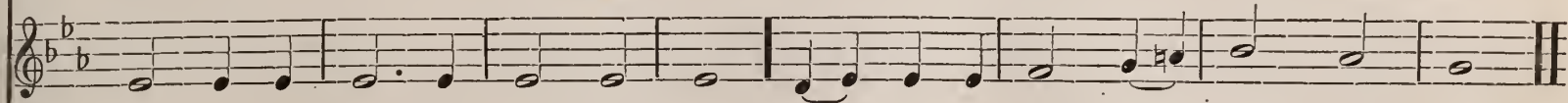


2. Sea - son of rest, the tran - quil soul Feels the soft calm and swells to love;

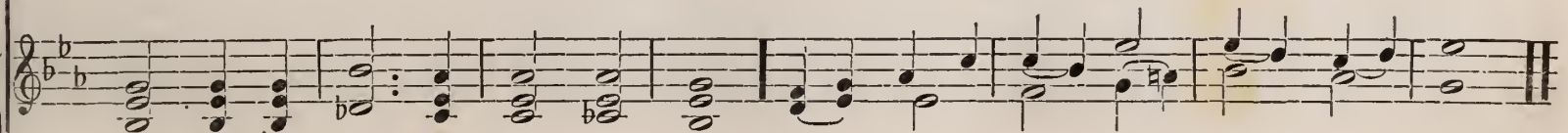




These sa - cred hours the low earth leave, Waft - ed on wings of praise and prayer.



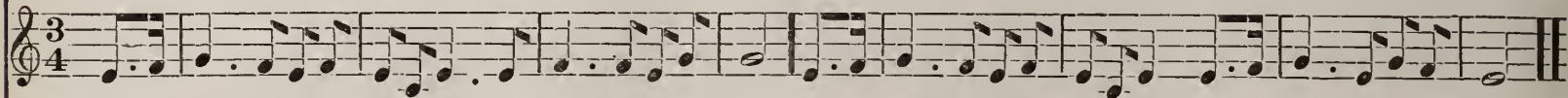
And while these sa - cred mo - ments roll, Faith sees a smil - ing heav'n a - bove.



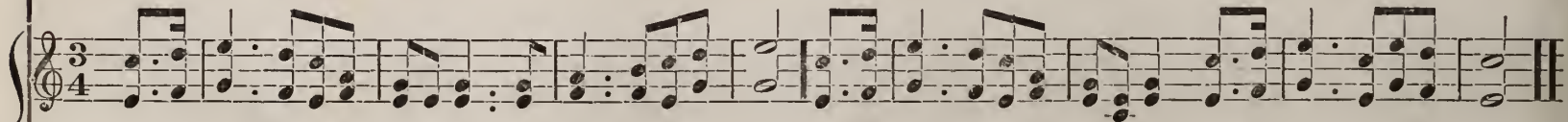
MODERATO.



1. As - sem-bled at the closing hour, When we awhile must part, A song of praise to God we pour, With me - lo-dy of heart.
 2. 'Tis by his goodness we were led, Within these favored walls; And eve - ry footstep here we tread, Thy goodness still re - calls.



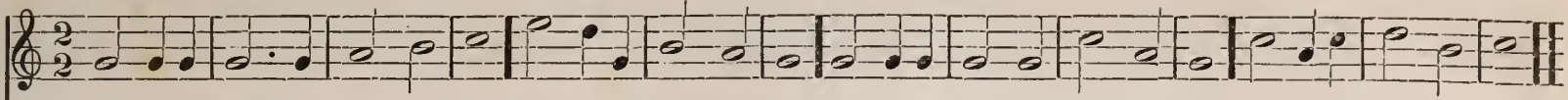
3. Oh, while we here our time employ, Permit us to im - prove In use-ful knowledge, and enjoy The to - kens of Thy love.
 4. In kindness, while we separate, Re - gard our tender prayer; And let us, when a-gain we meet, A Father's blessing share.



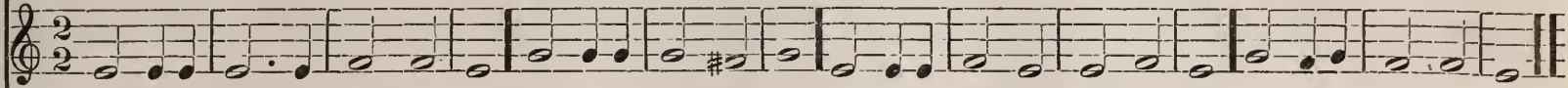
SELMA. C. M.

39

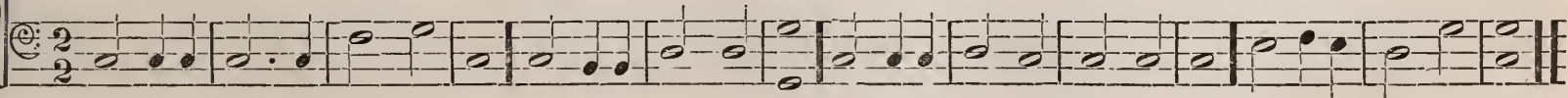
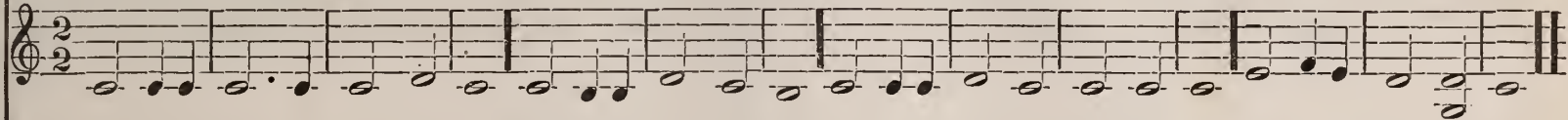
MODERATO.



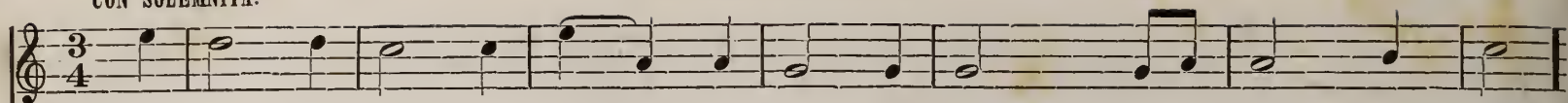
1. Hap-py the child whose ear - ly years Receives instruc - tion well, Who hates the sinner's path, and fears The road that leads to hell.
2. When we devote our youth to God, 'Tis pleasing in his eyes; A flow'r when offer'd in the bud, Is no vain sac - ri - fice.



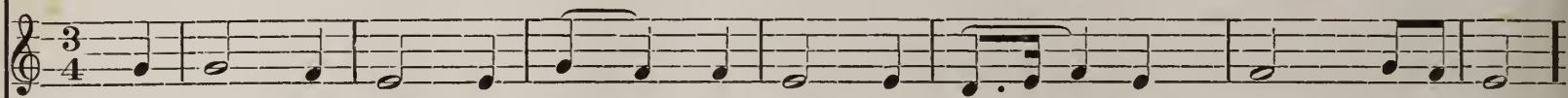
3. 'Twill save us from a thou-sand snares To mind re - ligion young, Grace will preserve our following years, And make our vir - tue strong.
4. Let the sweet work of prayer and praise Employ our youngest breath: Thus we're prepar'd for lon-ger days, Or fit for ear - ly death.



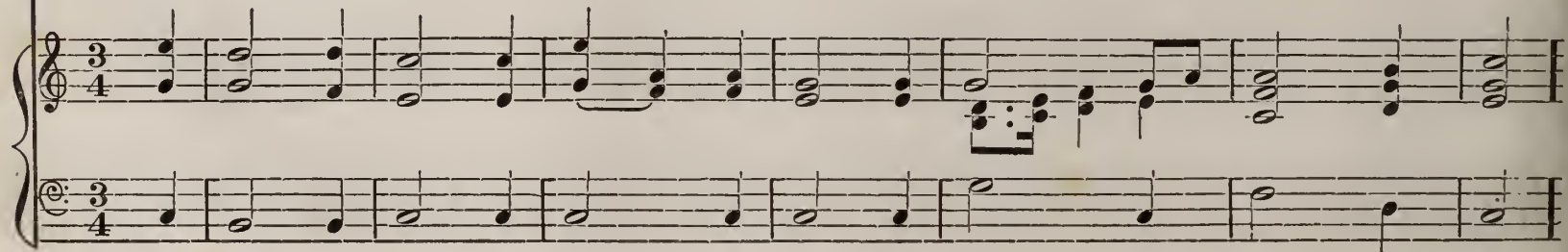
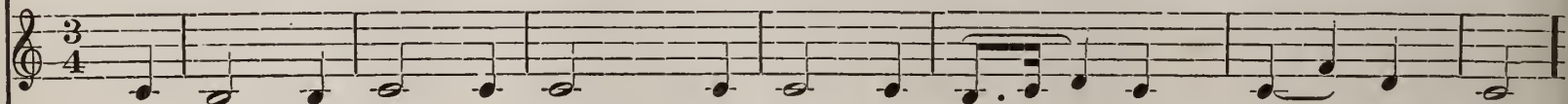
CON SOLEMNITA.

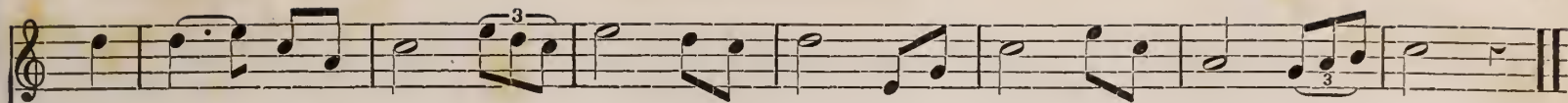


Why do we mourn de - part - - - ed friends? Or shake at death's a - - larms;

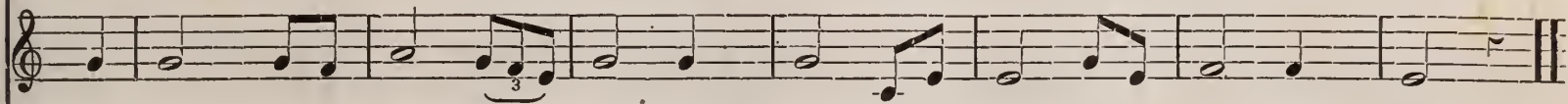


Why do we mourn de - par - - - ed friends? Or shake at death's a - - larms;

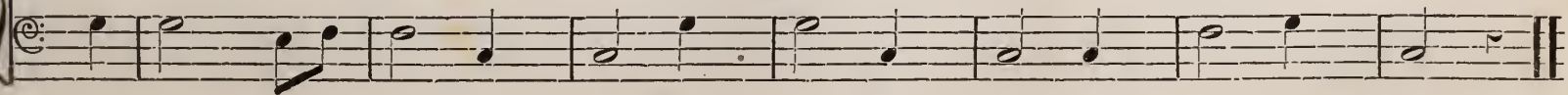
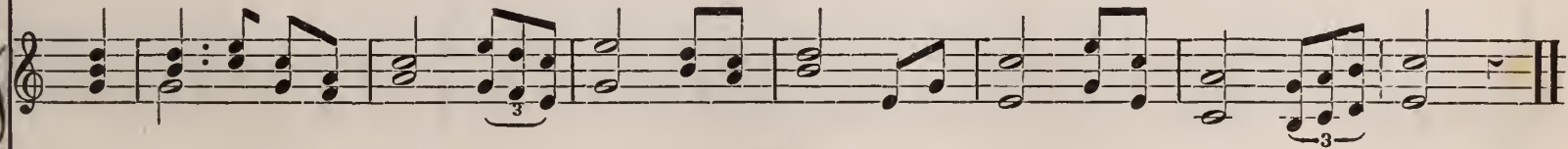
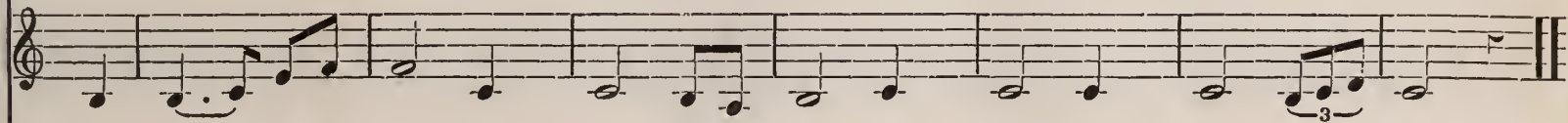




'Tis but the voice that Je - sus sends, To call them to his arms.



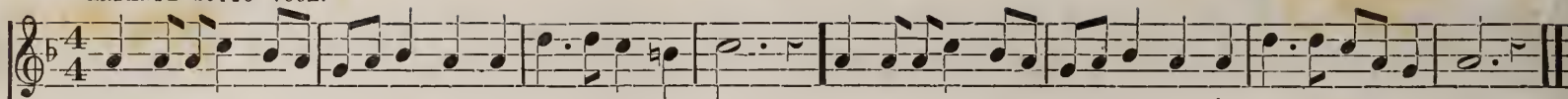
'Tis but the voice that Je - sus sends, To call them to his arms.



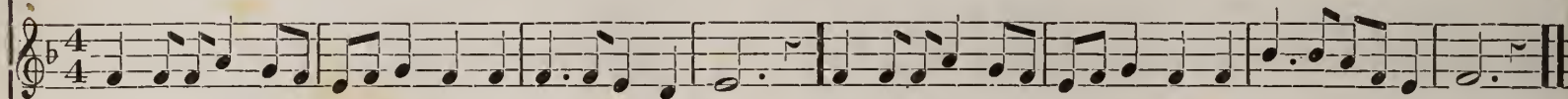
NAOMI. C. M.

From the Carmina Sacra.

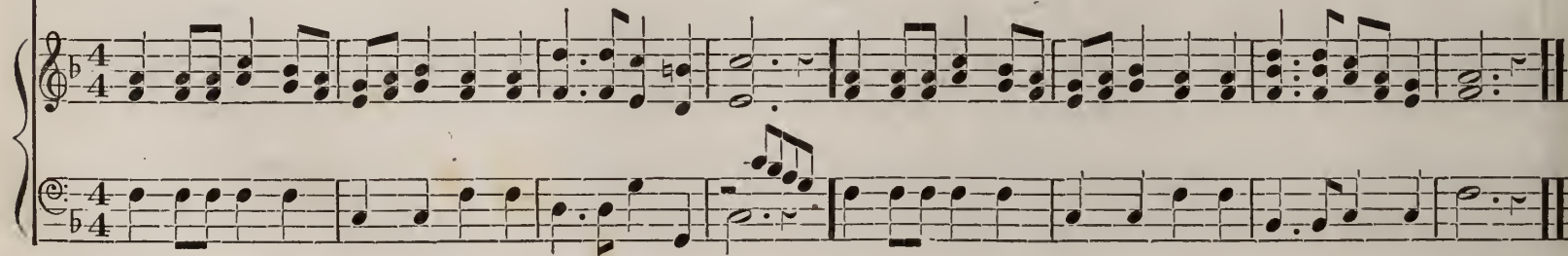
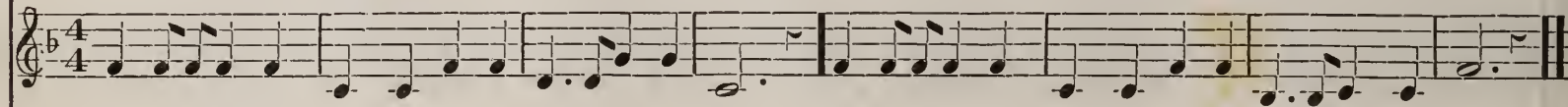
ANDANTE SOTTO VOCE.



1. Father, whate'er of earth-ly bliss, Thy sov'reign will denies, Accepted at thy throne of grace, Let this pe-ti - tion rise.
 2. Give me a calm, a thankful heart, From every murmur free, The blessings of thy grace impart, And make me live to thee.



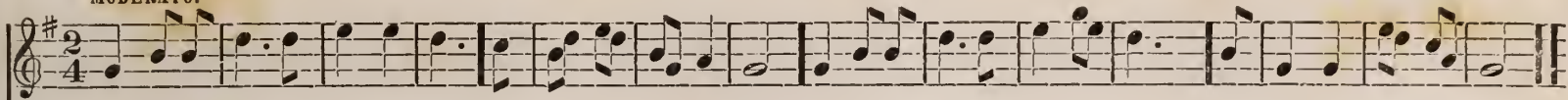
3. Oh, let the hope that thou art mine, My life and death attend; Thy presence through my journey shine, And crown my journey's end.



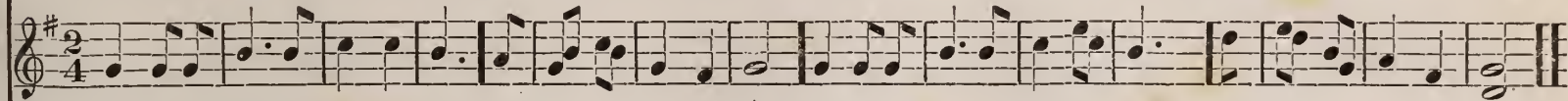
LEISON. C. M.

43

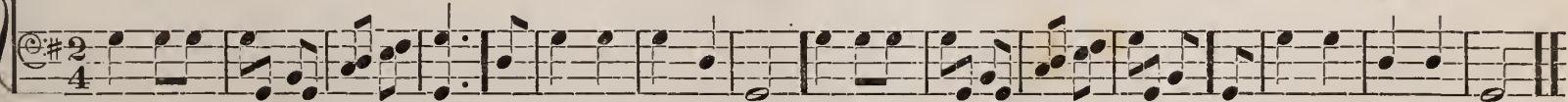
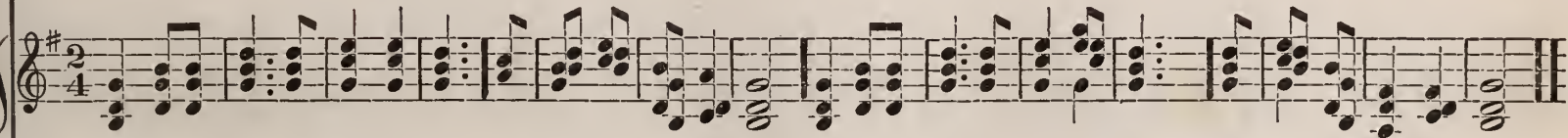
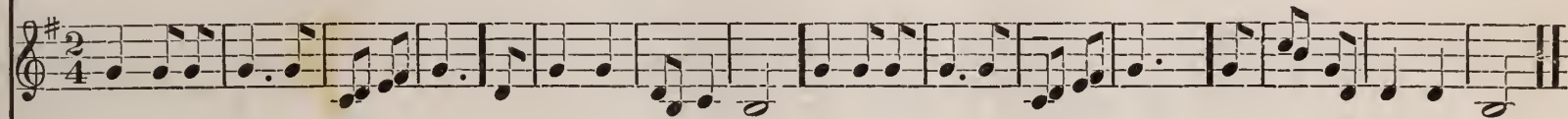
MODERATO.



1. Thee will I bless, O Lord, my God! To thee my voice I'll raise, For e-ver spread thy name a-broad, And dai-ly sing thy praise.
 2. My soul shall glo-ry in the Lord, His won-drous acts pro-claim; Oh! let us now his love re-cord, And mag-ni-fy his name.



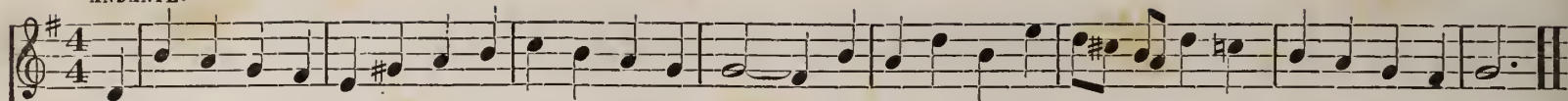
3. O taste and see that God is good, Ye who on him re-ly! He shall your souls with heav'nly food, And grace, and strength supply.



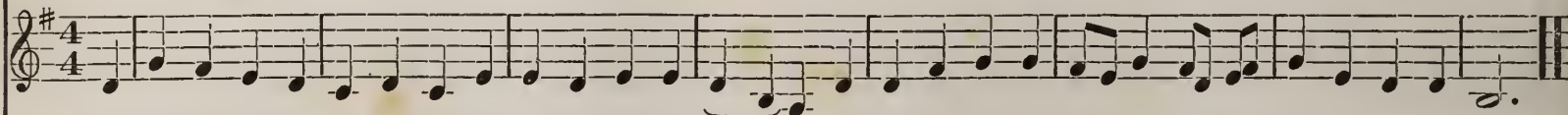
GOPHER. C. M.

Subject from WEBER—"The Seraph."

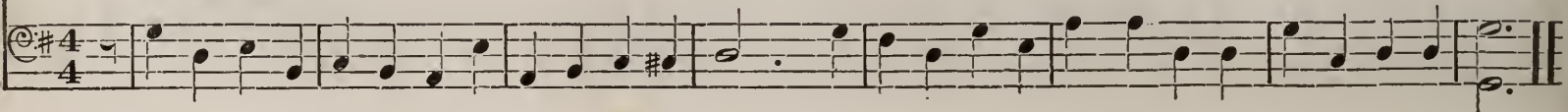
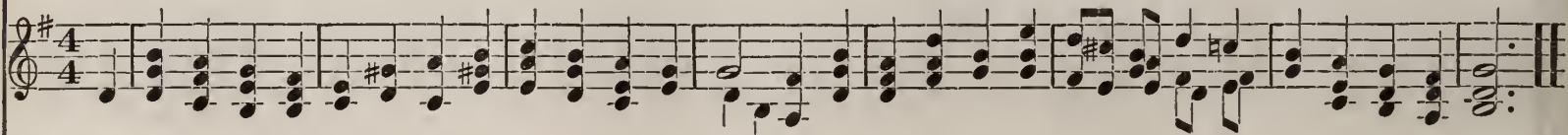
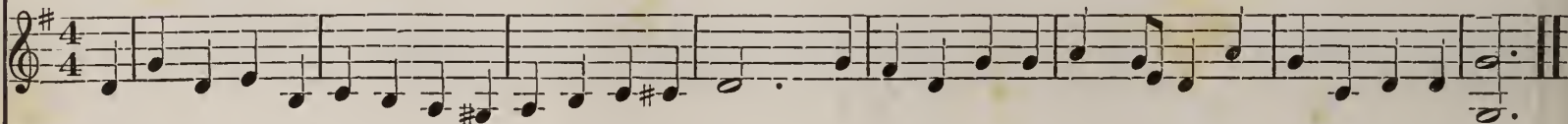
ANDANTE.



1. What glory gilds the sa - cred page, Majes - tic like the sun, It gives a light to eve - ry age, It gives, but bor - rows none.

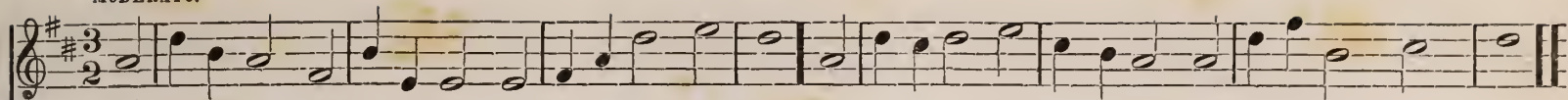


2. The pow'r that gave it still sup - plies The gracious light and heat, Its truths up - on the na - tion's rise, They rise, but nev - er set.

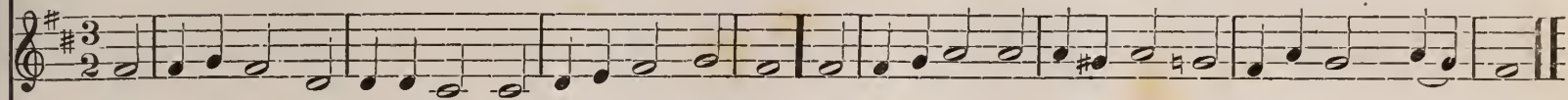


MERINAH. C. M.

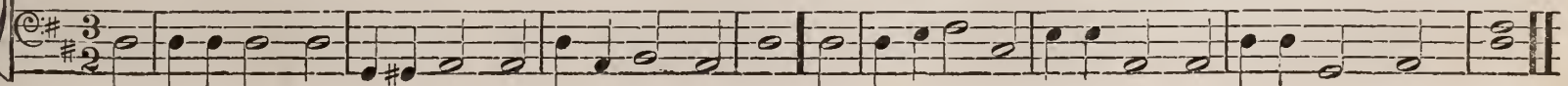
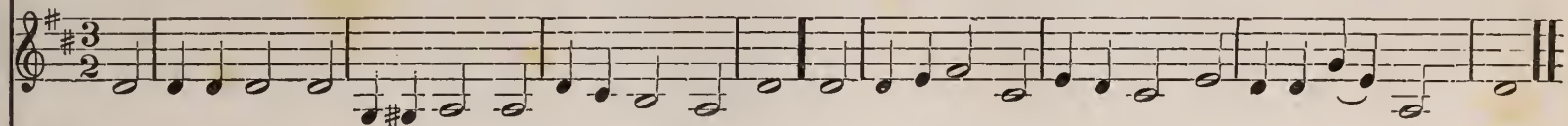
MODERATO.



1. How precious is the book divine, By in-spi-ra-tion given; Bright as a lamp its doctrines shine, To guide our souls to heaven.
2. It sweetly cheers our drooping hearts In this dark vale of tears; Life, light and joy it still imparts, And quells our ris-ing fears.

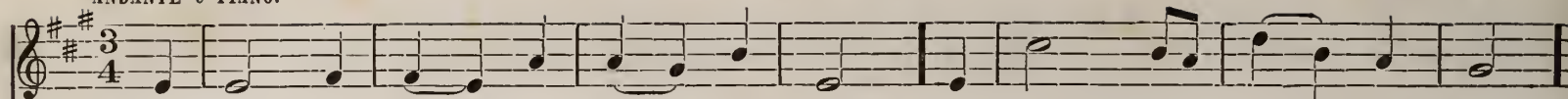


3. This lamp through all the tedious night Of life shall guide our way, Till we behold the clearer light Of an e-ter-nal day.

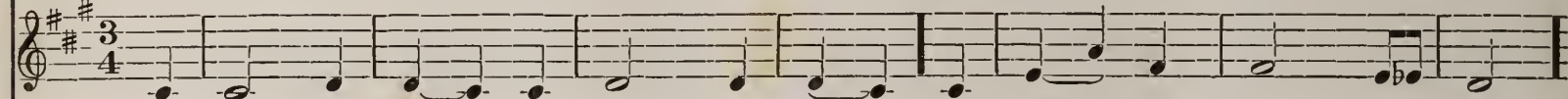


S I L O A M. C. M.

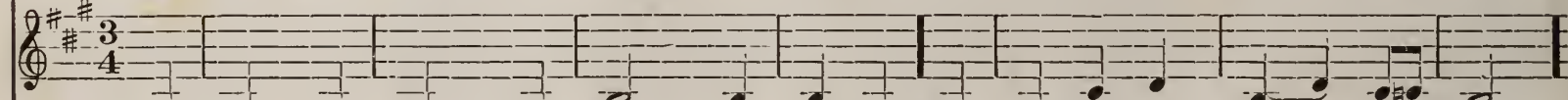
ANDANTE e PIANO.



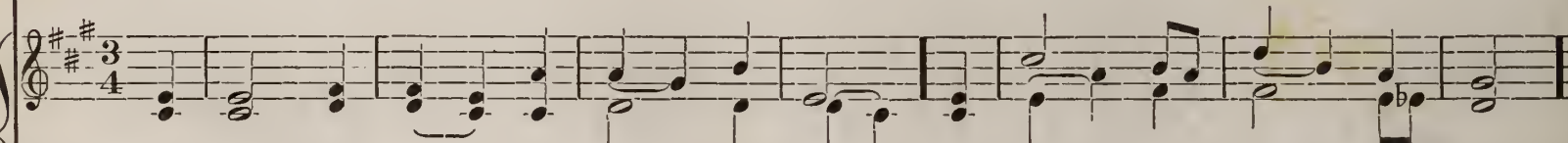
1. By cool Si - - lo - am's sha - dy rill, How sweet the li - ly grows;
 2. Lo! such the child whose ear - ly feet The paths of peace have trod,

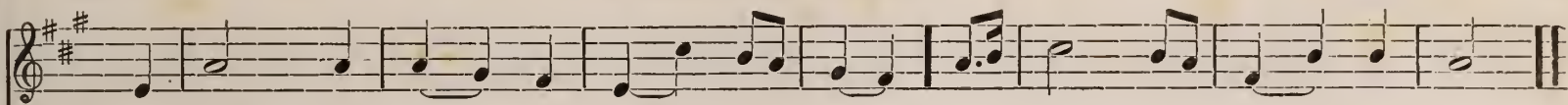


3. By cool Si - - lo - am's sha - dy rill hour The li - - ly must de - cay;
 4. And soon— too soon, the win - t'ry hour Of man's ma - tur - er age,

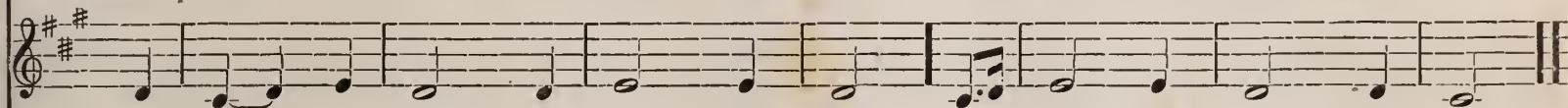


5. O thou that giv - est life and breath, We ask thy grace a - lone,

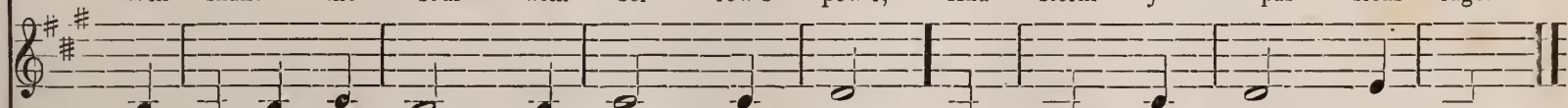




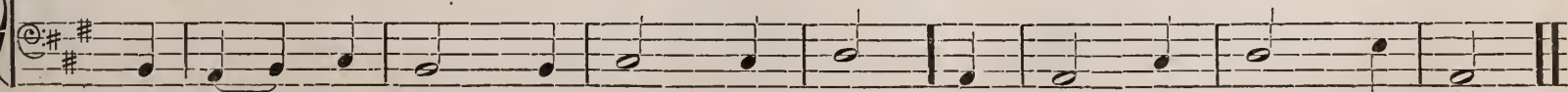
How sweet the breath be - neath the hill Of Sha - ron's dew - y rose.
Whose se - cret heart with in - - fluence sweet Is up - ward turn'd to God.



The rose that blooms be - neath the hill Must short - ly fade a - way.
Will shake the soul with sor - row's pow'r, And storm - y pas - sions rage.



In child - hood, man - hood, age and death, To keep us still thine own.



CHRISTMAS. C. M.

HANDEL.

ALLEGRO.

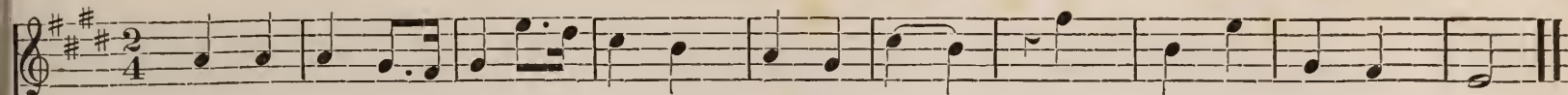
1. Ye hearts with youthful vi - gor warm, In smi - ling crowds draw near, And turn from
2. The soul that longs to see my face, Is sure my love to gain, And those that

3. What ob - ject, Lord, my soul should move, If once com - pared with thee ? What beau - ty
4. A - - way, ye false de - - lu - sive toys, Vain tempt - ers of the mind, 'Tis here I

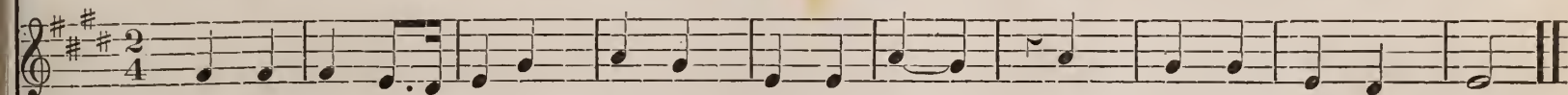
A musical score for the song "The Rose Tree". The score is written for two staves, both in 2/4 time and featuring a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is presented on a single page with a decorative border.

CHRISTMAS—*Concluded.*

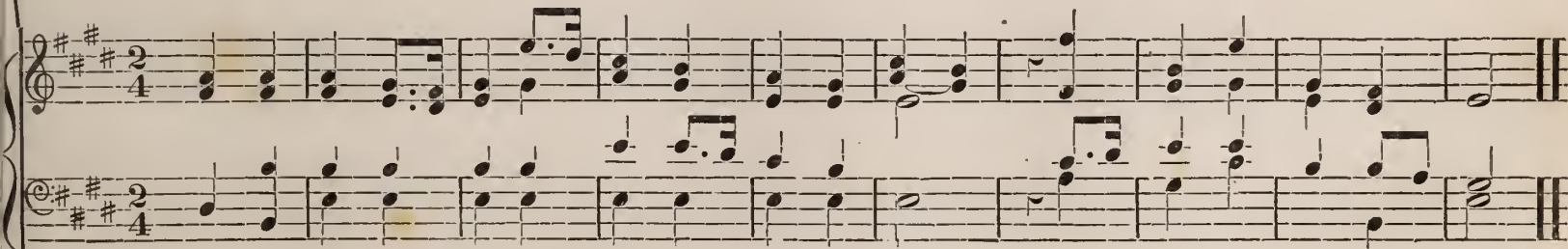
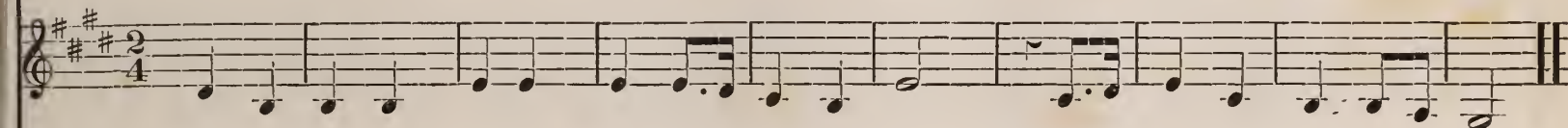
49



eve - ry mor - - tal charm, A Sa - vior's voice to hear, A Sa - - vior's voice to hear.
ear - ly seek my grace, Shall ne - ver seek in vain, Shall ne - - ver seek in vain.

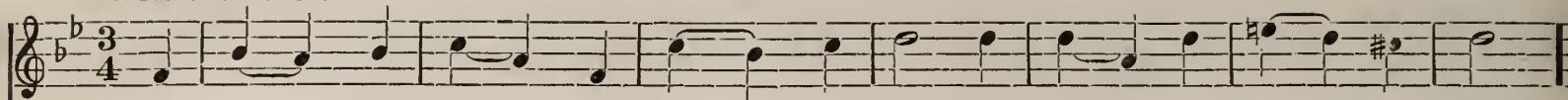


should command my love, Like what in Christ I see, Like what in Christ I see.
fix my last - - ing choice, And here true bliss I find, And here true bliss I find.

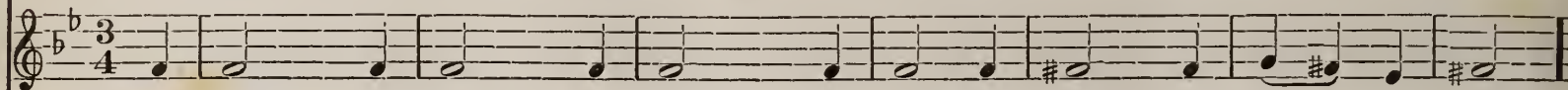


CONFIDENCE. C. M.

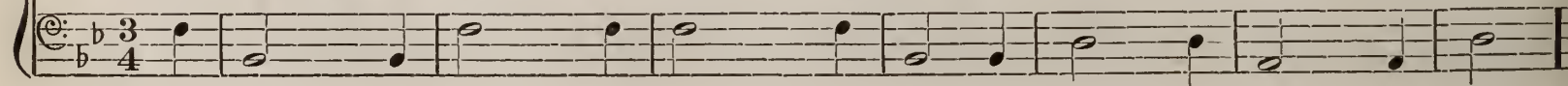
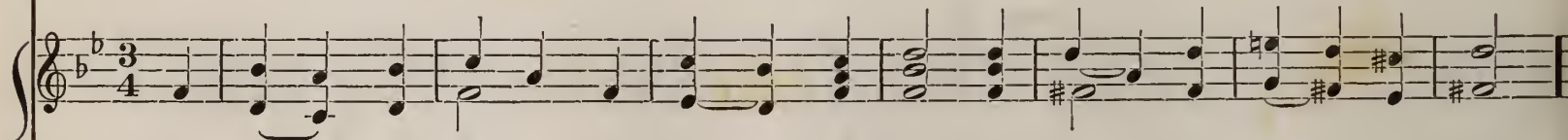
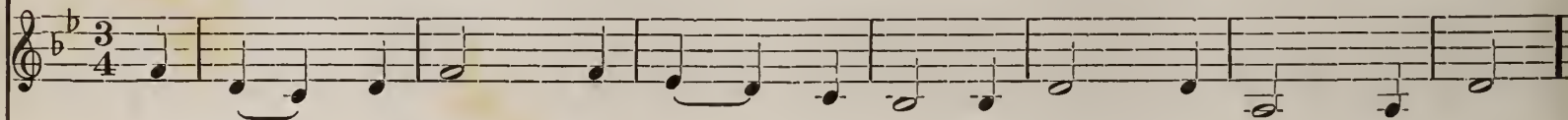
ANDANTE SOSTENUTO.



1. My shep - - herd will sup - ply my need, Je - ho - - vah is his name,
 2. He brings my wand' - ring spi - - - rit back, When I for - sake his ways.



3. When I walk through the shades of death, Thy pre - - sence is my stay,
 4. The sure pro - vi - - sion of my God, At - tend me all my days,



The musical score is written for a voice and piano. The key signature is B-flat major (two flats). The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line.

In pas - - tures fresh he makes me feed, Be - side the liv - - - ing stream.
And leads me for his mer - cies' sake, In paths of truth and grace.

One word of thy sup - port - - ing breath Drives all my fears a - - way.
O, may thy house be my a - bode, And all my works be praise.

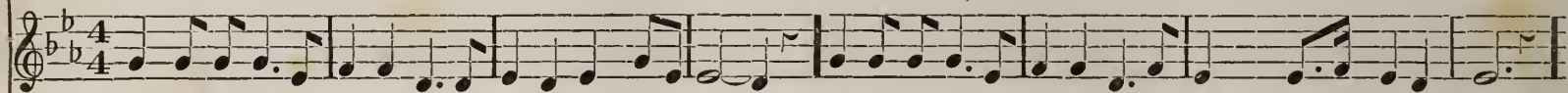
BRATTLE STREET. C. M.

PLEYEL.

ANDANTE.



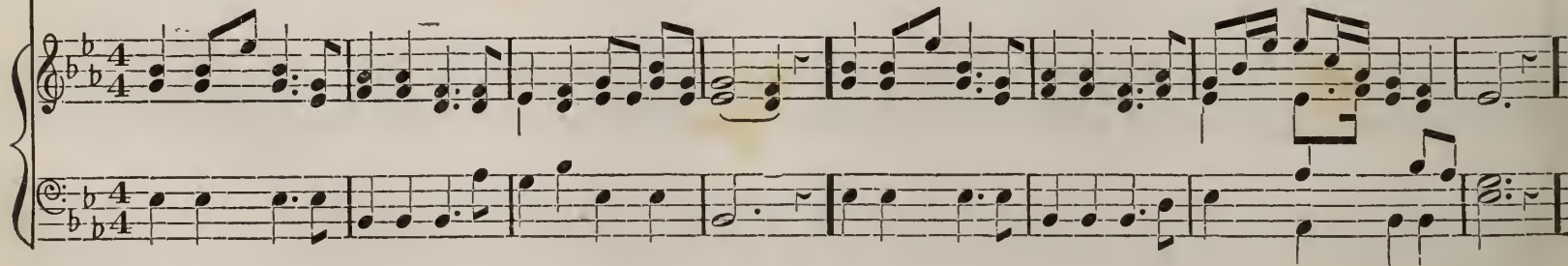
1. While thee I seek protecting pow'r, Be my vain wishes stilled; And may this con-se-cra-ted hour With bet - ter hopes be fill'd ;

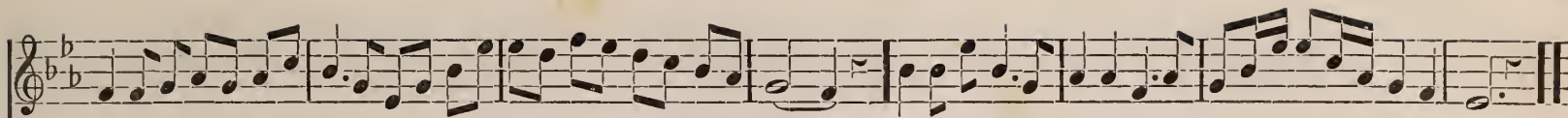


3. In each event of life how clear Thy ruling hand I see ; Each blessing to my soul most dear Because con - ferred by thee.

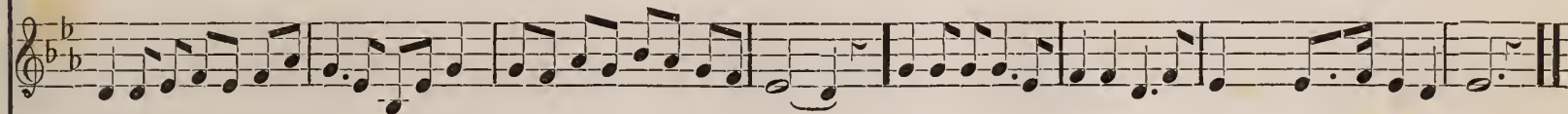


5. When gladness wings my favor'd hour, Thy love my thoughts shall fill, Resign'd when storms of sorrow lower, My soul shall meet thy will.

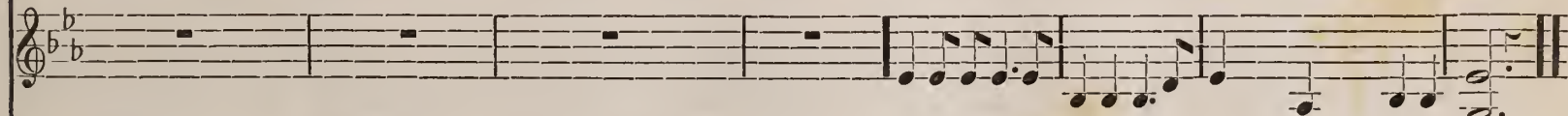




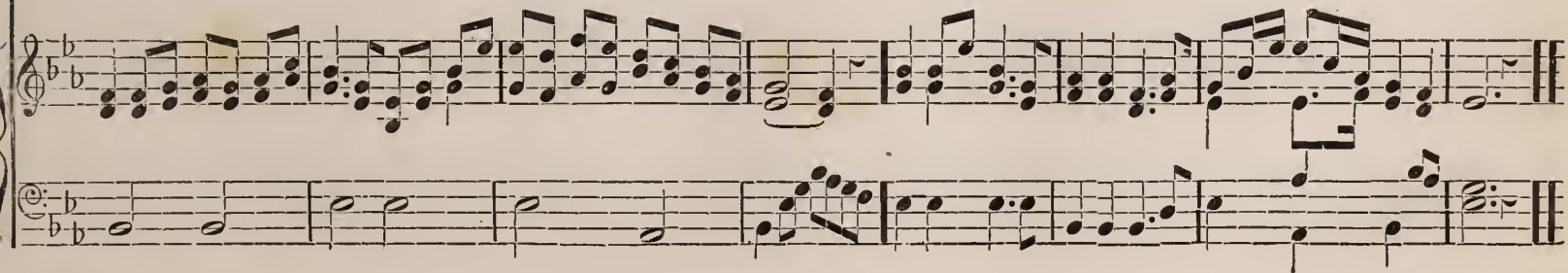
2. Thy love the power of thought bestowed, To thee my thoughts would soar, Thy mercy o'er my life has flowed, That mer-cy I a - dore.



4. In every joy that crowns my days, In eve - ry pain I bear, My heart shall find delight in praise, Or seek relief in prayer.

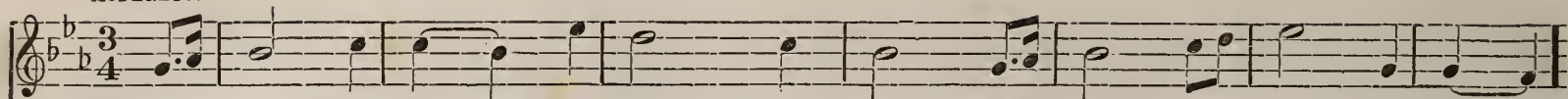


6. My lifted eye without a tear The gathering storm shall see ; My steadfast heart shall know no fear, That heart shall rest on thee.



MELTO. C. M.

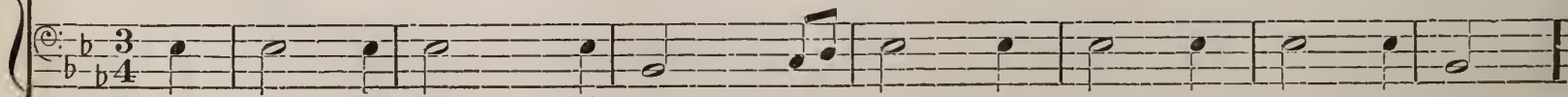
MODERATO.



1. On thee each morn - ing, O my God, My wak - ing thoughts at - tend;
 2. My soul in pleas - ing won - - der lost, Thy bound - less love sur - veys;

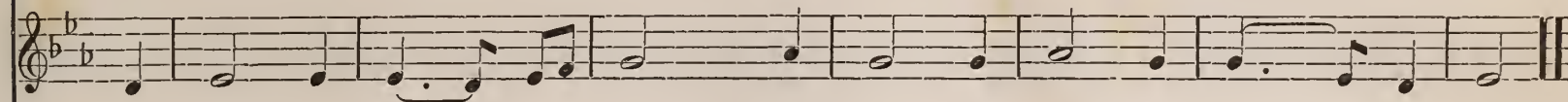


3. When eve - ning slum - bers press mine eyes, With his pro - tec - tion blest,
 4. My spi - rit in his hand se - rene, Fears no ap - proach - ing ill,

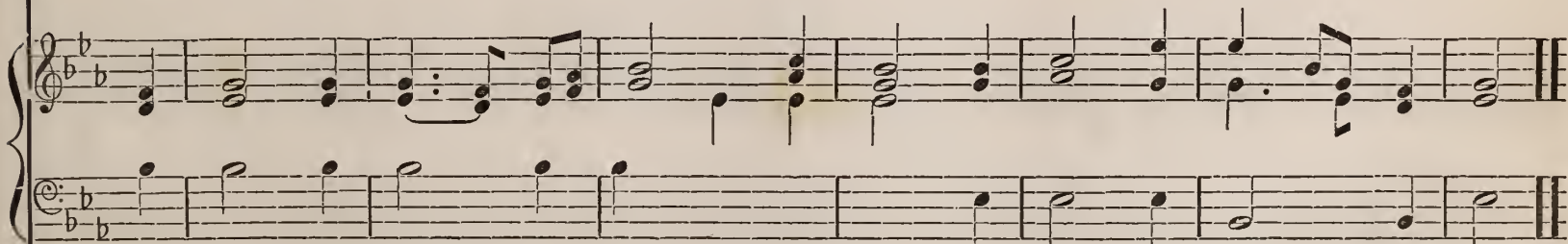
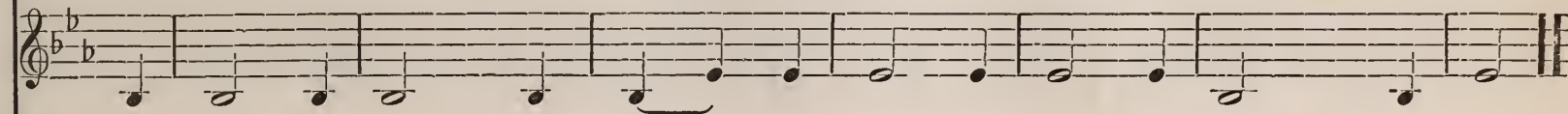




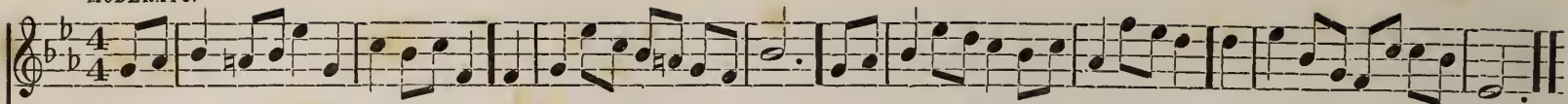
In thee are found - ed all my hopes, In thee my wish - - es end.
And fired with grate - ful zeal my pre - pares A sa - - cri - - fice of praise.



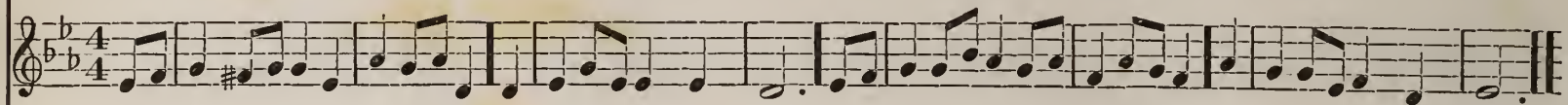
In peace and safe - ty I com - mit my wea - ried limbs to rest.
For whe - ther wak - ing or a - sleep, Thou, Lord, art with me still.



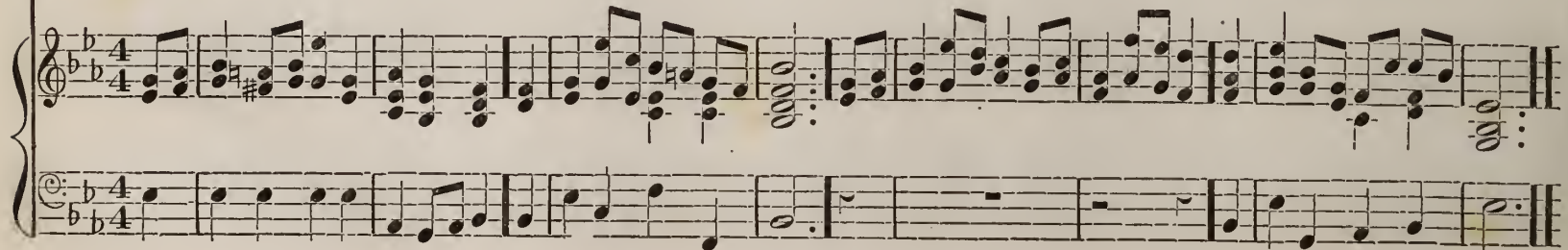
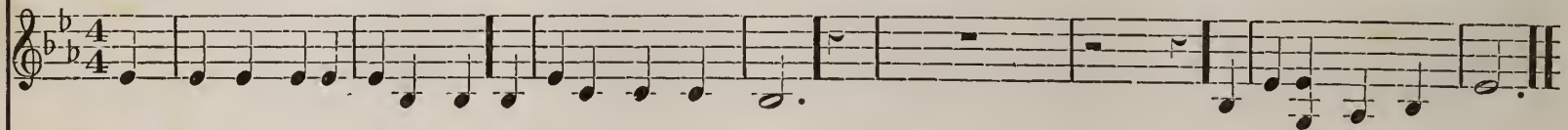
MODERATO.



1. On thee, each morning, O my God, My waking thoughts at-tend; In thee are founded all my hopes, In thee my wish - es end.
 2. My soul in pleasing won-der lost, Thy boundless love sur-veys, And fired with grateful zeal prepares A sac - ri - fice of praise.



3. When ev'ning slumbers close mine eyes, With His protection blest, In peace and safe-ty I commit My wearied limbs to rest.
 4. My spi - rit in his hand secure, Fears no approaching ill; For whe-ther waking or a-sleep, Thou, Lord, art with me still.



57

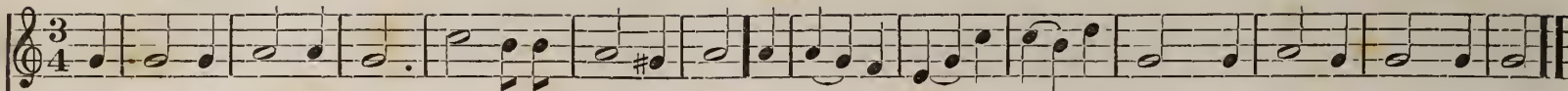
-

-
- The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The melody consists of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

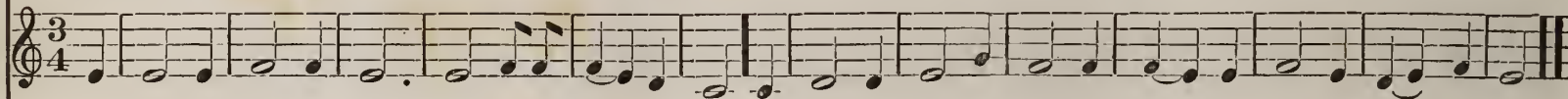
[illegible]

R E S T. S. M.

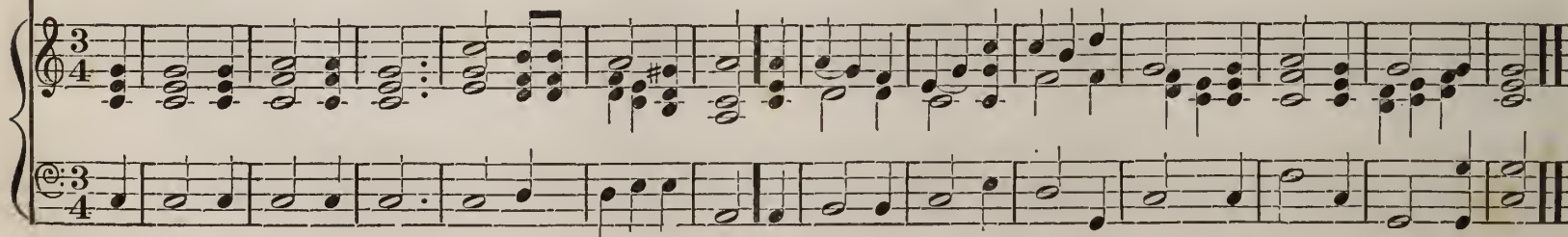
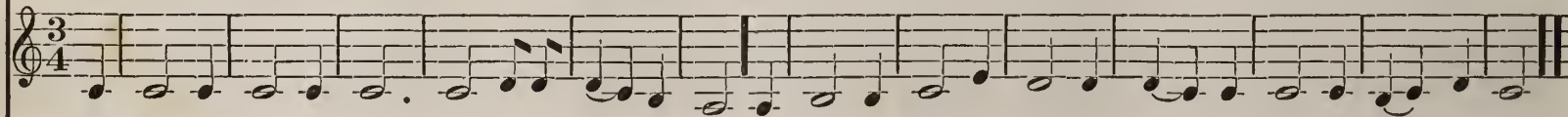
MODERATO.



1. Oh ! where shall rest be found, Rest for the wea - ry soul ? 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.
 2. The world can ne - ver give, The bliss for which we sigh ; 'Tis not the whole of life to live, Nor all of death to die.



3. Be - yond this vale of tears, There is a life a - bove, Un - - measured by the flight of years, And all that life is love.



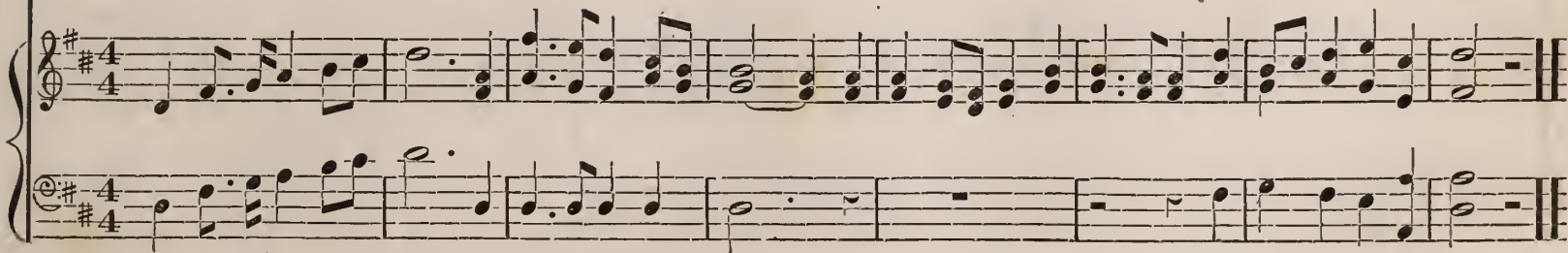
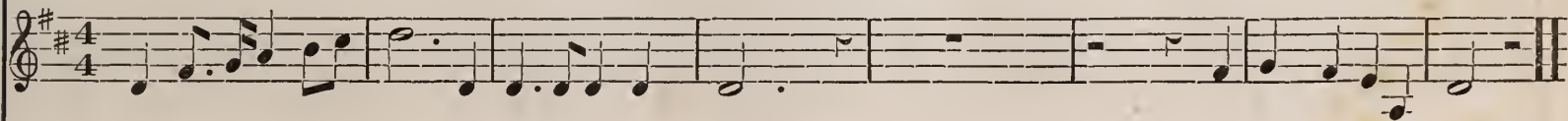
ALLEGRO.



1. See how the morn-ing sun Pur-sues his shin-ing way, And wide pro-claims his Mak-er's praise With eve-ry brightening ray.

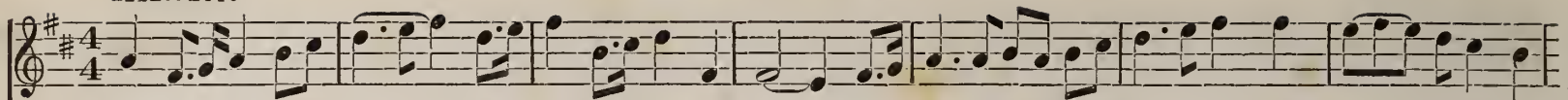


2. Thus would my ris-ing soul Its heavenly pa-rent sing, And to its great o - ri-gi-nal The hum-ble trib-ute bring.

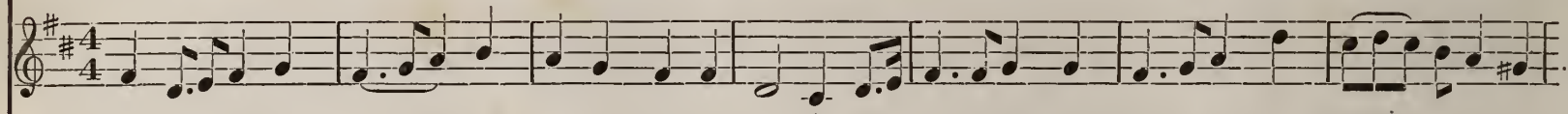


ALVA. S. M.

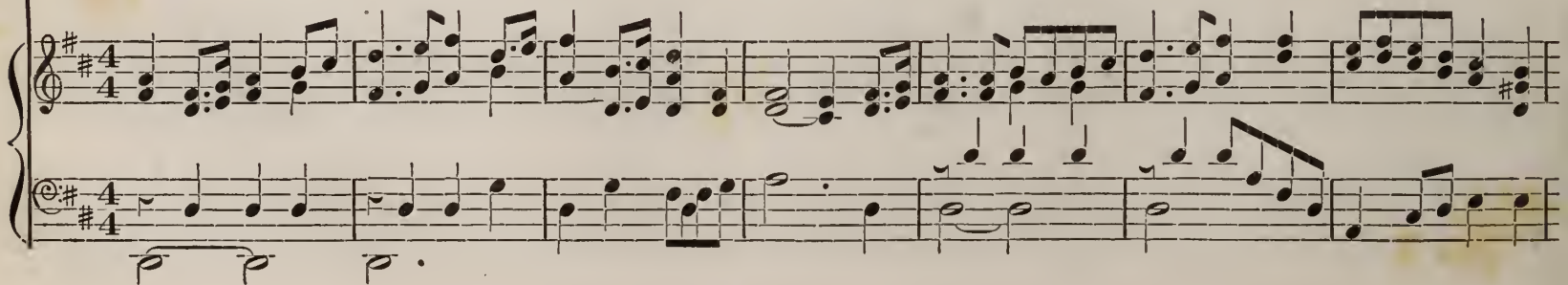
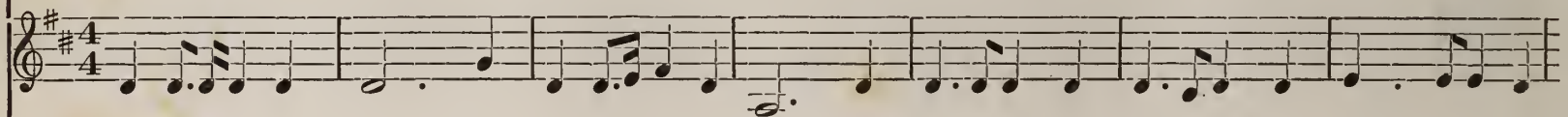
ALLEGRETTO

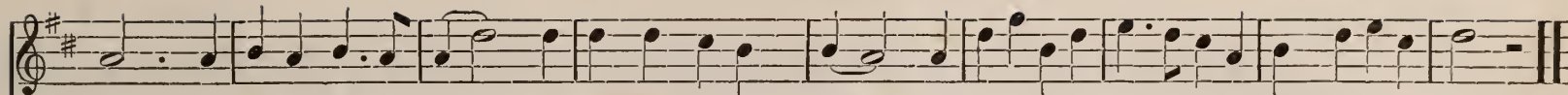


1. Sweet is the time of spring, When na - ture's charms appear, The birds with ceaseless pleasure sing, And hail the op'-ning
 2. Sweet is the dawn of day, When light just streaks the sky, When shade and darkness pass away, And morn-ing's beams are

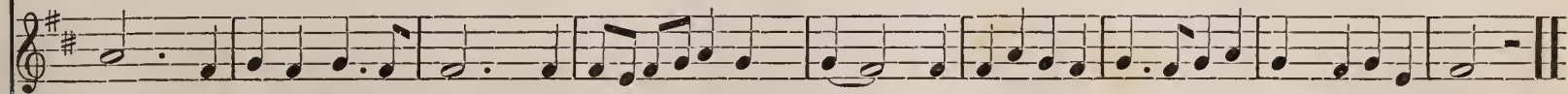


3. Sweet is the ear - ly dew, Which gilds the mountains' tops, And decks each plant and flow'r we view, With pear - ly, glitt'ring

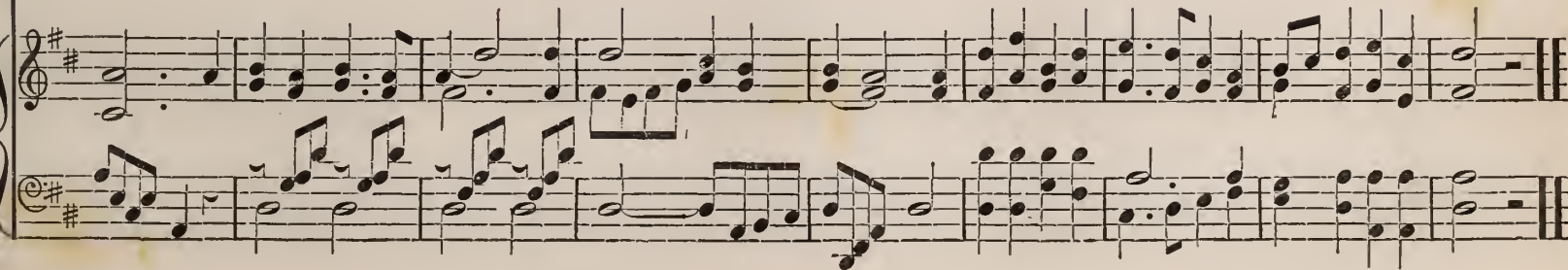
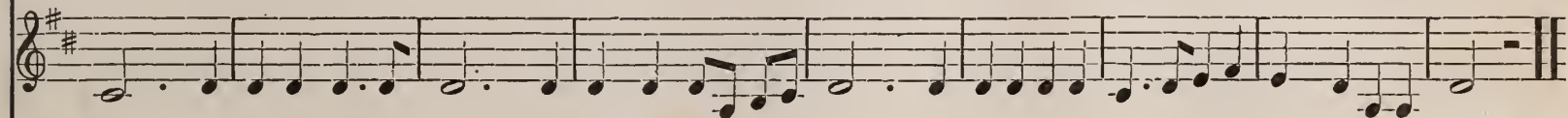




year ; But sweeter far the spring Of wisdom and of grace, When children bless and praise their King, Who loves the youthful race.
nigh ; But sweeter far the dawn Of pi - e - ty in youth, When doubts and darkness are withdrawn Before the light of youth.



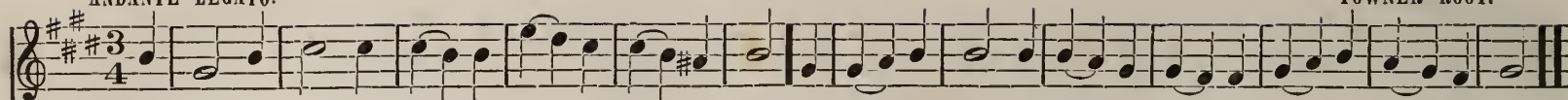
drops ; But sweeter far the scene On Zi - on's ho - ly hill, When there the dew of youth is seen, Its freshness to distill.



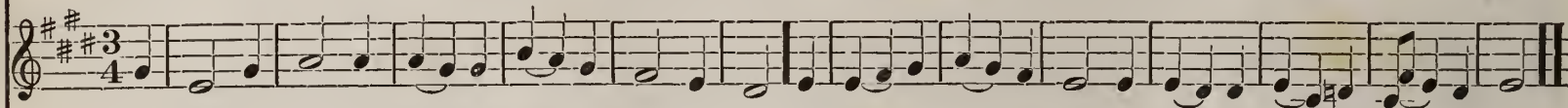
SUPPLICATION. S. M.

TOWNER ROOT.

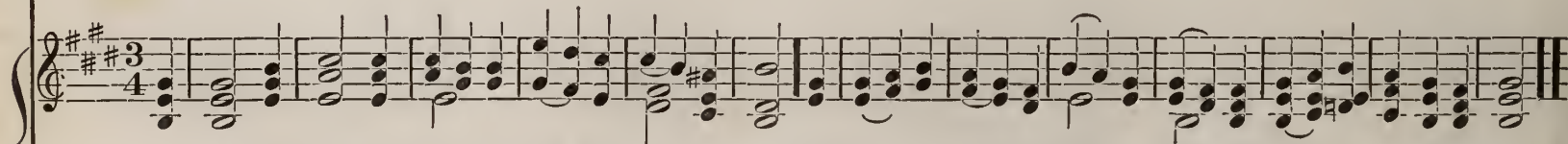
ANDANTE LEGATO.



1. With hum-ble heart and tongue, To thee, my God, I pray ; O bring me now, while I am young, To thee the liv - ing way.
 2. Make an un - guard-ed youth The ob - ject of thy care, Help me to choose the way of truth, And fly from ev' - ry snare.

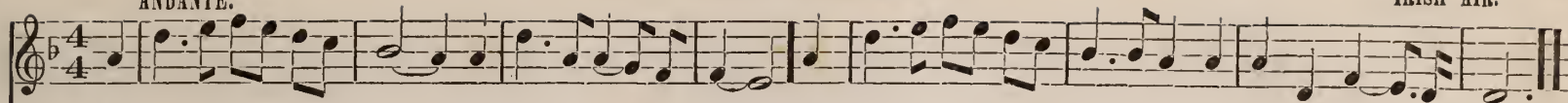


3. My heart, to fol - ly prone, Re-new by power di - vine ; U - nite it to thy-self a - lone, And make me whol - ly thine.
 4. Oh, let thy word of grace My warmest thoughts employ, Be this through all my following days, My treasure and my joy.

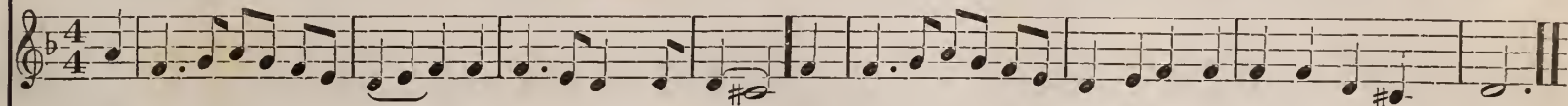


ANDANTE.

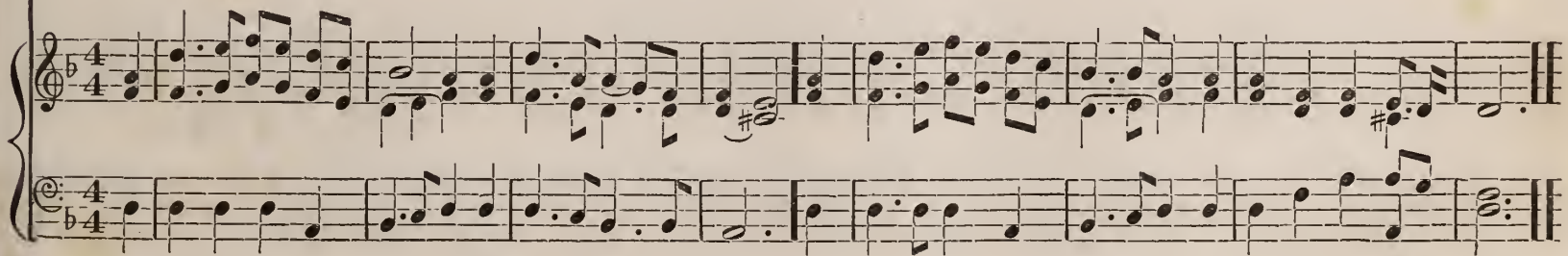
IRISH AIR.



1. When overwhelmed with grief, My heart within me dies ; Helpless and far from all relief, To Heaven I lift my eyes.
2. Oh ! lead me to the rock, That's high above my head, And make the covert of thy wings, My shel - ter and my shade.

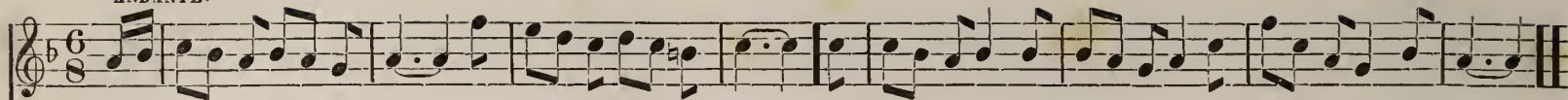


3. With - in thy pre - sence, Lord, For ev - er I'll a -- bide, Thou art the tower of my de - fence, The re - fuge where I hide.

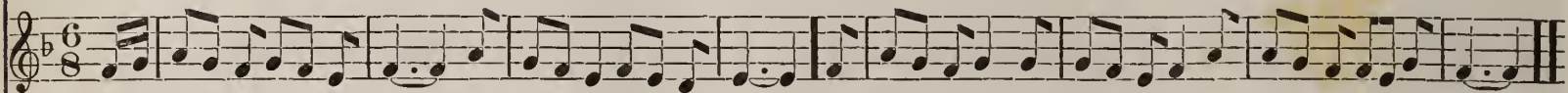


REFLECTION. S. M.

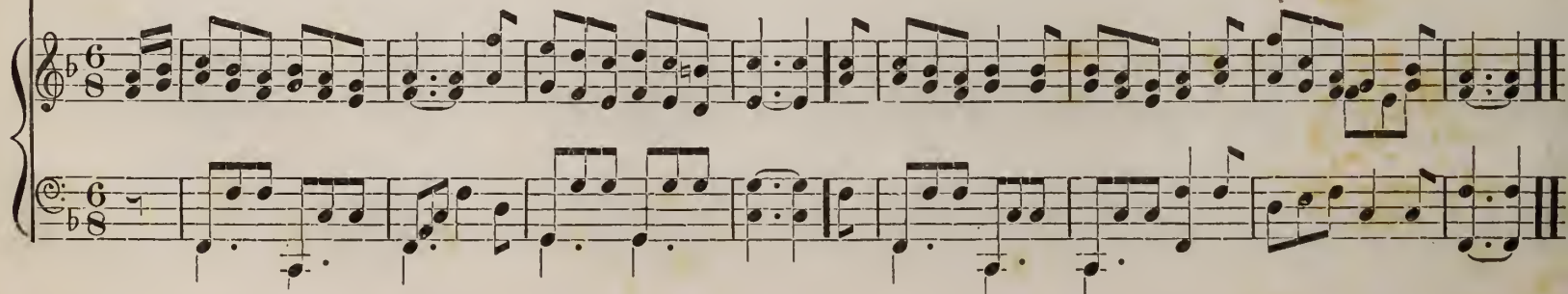
ANDANTE.



1. The day is past and gone, The eve - ning shades ap - pear; Oh, may I e - ver keep in mind, The night of death draws near.
 2. Lord, keep me safe this night, Se - cure from all my fears; May an - gels guard me while I sleep, Till morning light ap - pears.



3. And when I ear - ly rise, To view the unwearied sun, May I set out to win the prize, And af - ter glo - ry run.
 4. That when my days are past, And I from time re - move, I then may in thy bo - som rest, The bo - som of thy love.

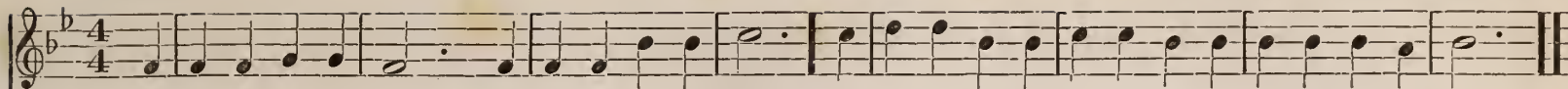


GORTON. S. M.

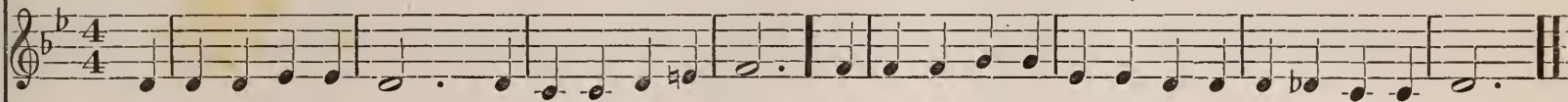
65

PIANO.

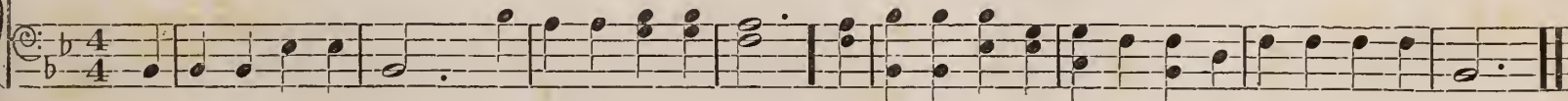
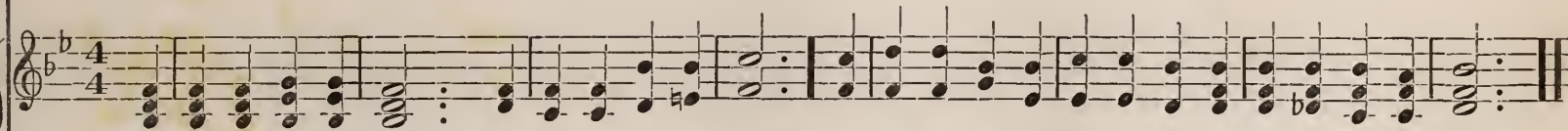
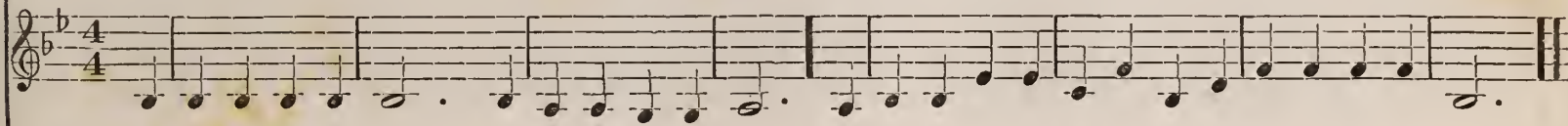
BEETHOVEN.—From "Carmina Sacra."



1. While my Re - deemer's near ; My Shepherd and my guide ; I bid farewell to every fear, My wants are all sup - plied.
 2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand indulgent leads, And guards my sweet repose.



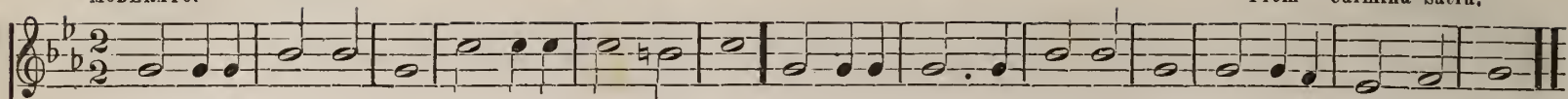
3. Dear Shepherd ! if I stray, My wandering feet re - store, And guard me with thy watchful eye, And let me rove no more.



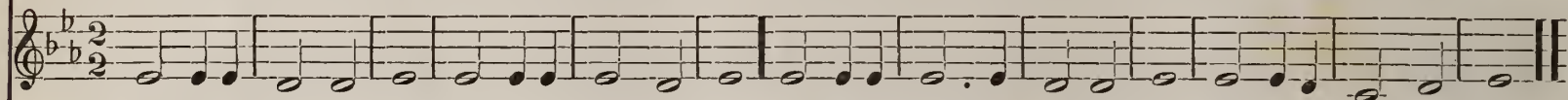
SHAWMUT. S. M.

MODERATO.

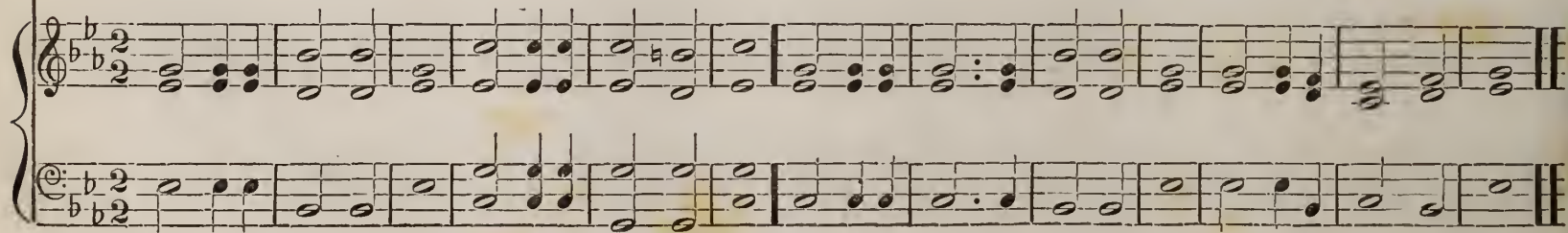
From "Carmina Sacra."



1. Thy name, Almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.



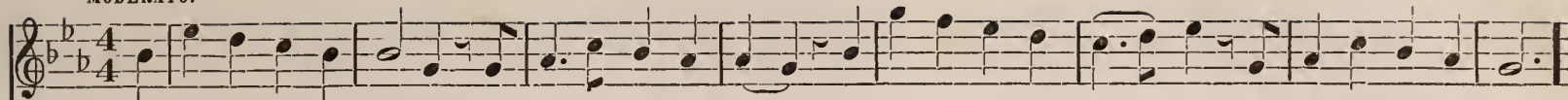
2. Far be thine hon-or spread, And long thy praise en - dure, 'Till morning light and eve-ning shade Shall be ex-changed no more.



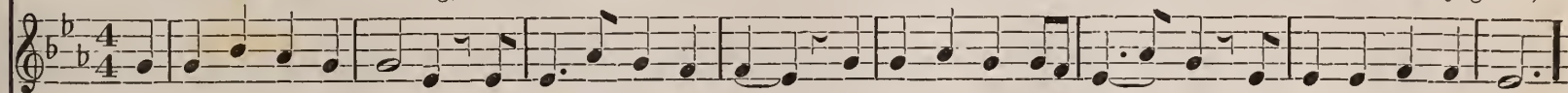
SEASONS. S. M.

PORTUGUESE AIR.

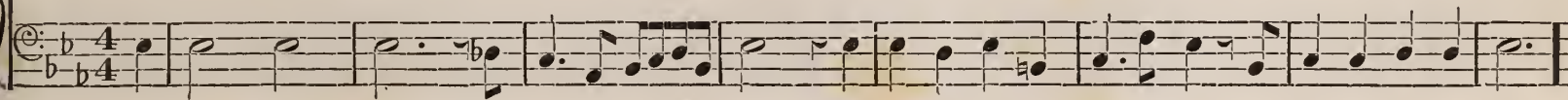
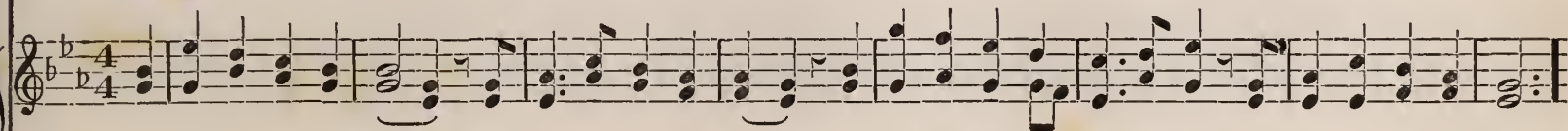
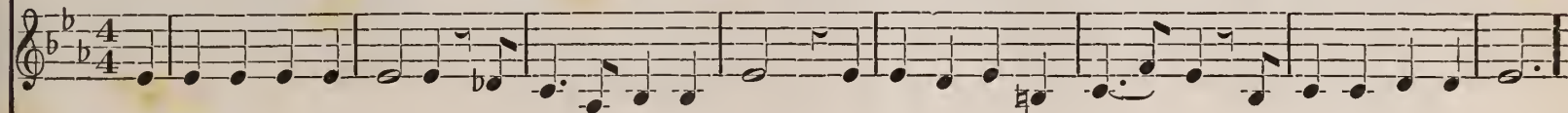
MODERATO.

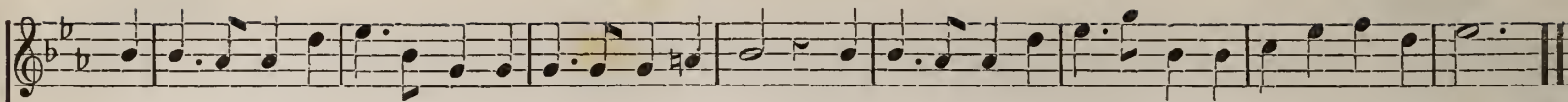


1. When Spring unlocks the flowers, To paint the laughing soil; When Summer's balmy show - ers Refresh the mower's toil;
 2. The birds that wake the morning, And those that love the shade; The winds that sweep the mountains, Or lull the drow-sy glade;



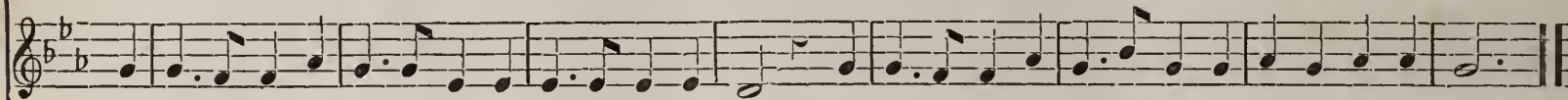
3. Shall man, the lord of nature, Ex - pect - ant of the sky— Shall man a - lone un - grate - ful His lit - tle praise de - ny?
 4. The flowers of Spring may wither, The hope of Sum - mer fade. The Autumn drop in Win - ter—The birds forsake the shade,





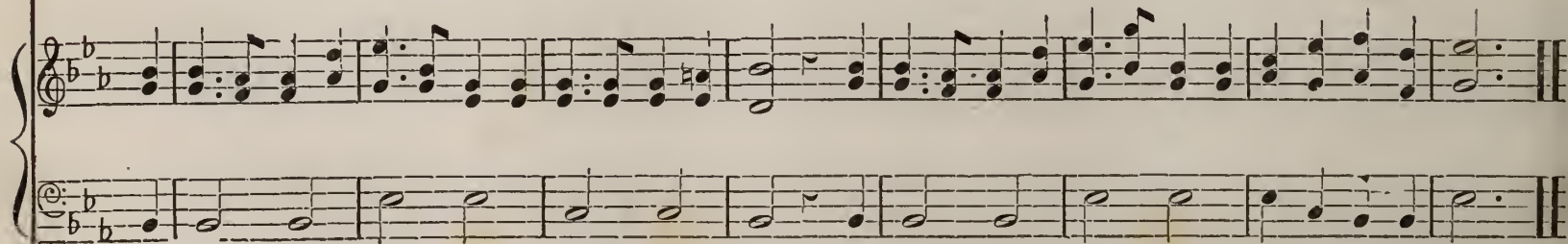
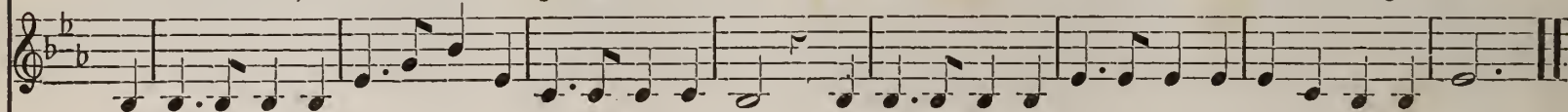
When win-ter binds in frost - y chains, The fallow and the flood,
The sun that from his am-ber bowers Rejoiceth on his way—

In God the earth re-joic - eth still, And owns her Maker good.
The moon and stars their Master's name, In silent pomp display.



No! let the year for-sake his course, The seasons cease to be,
The winds be lull'd, the sun and moon Forget their old de-cree,

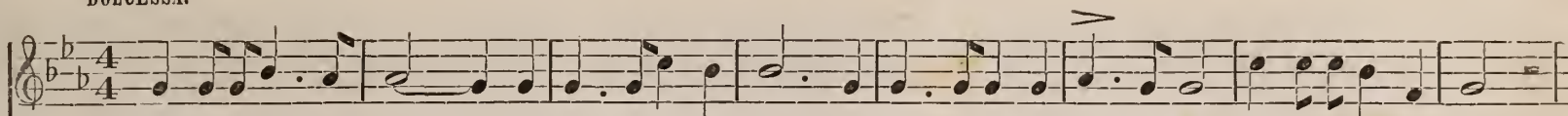
Thee, Mas-ter, must be al-ways love, And Savior, hon-or thee.
But we in nature's lat - est hour, O Lord, will cling to thee.



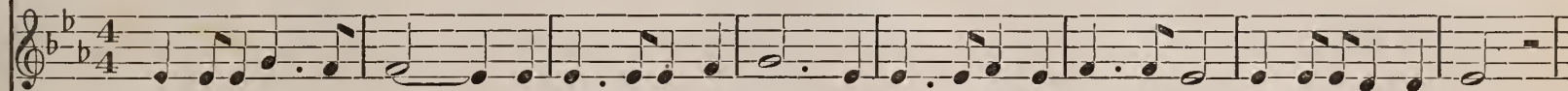
SOLITUDE. S. M.

69

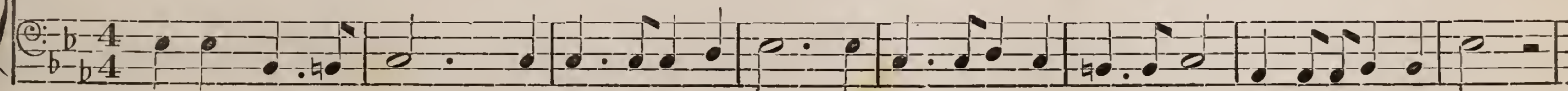
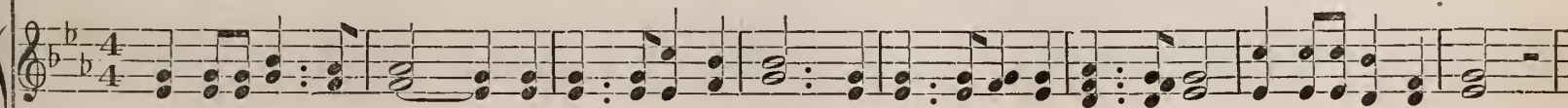
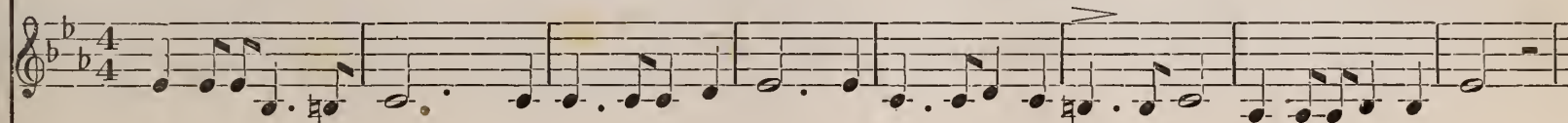
DOLCESSA.

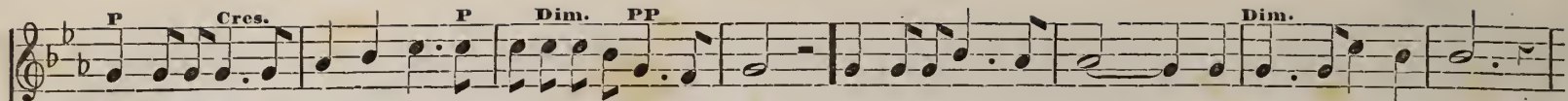


1. Night is the time to pray, Our Sa-vior oft with-drew To de - sert mountains, far a - way, So will his followers do ;

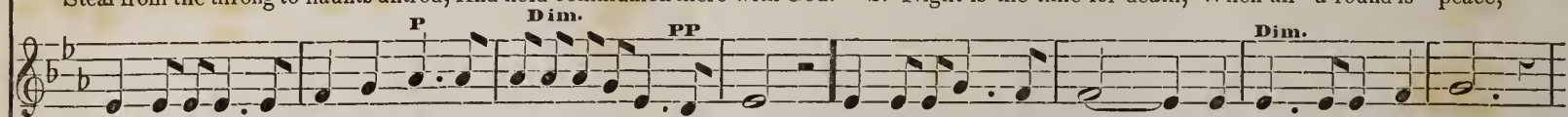


1. Night is the time to pray, Our Sa-vior oft with-drew To de - sert mountains, far a - way, So will his followers do ;

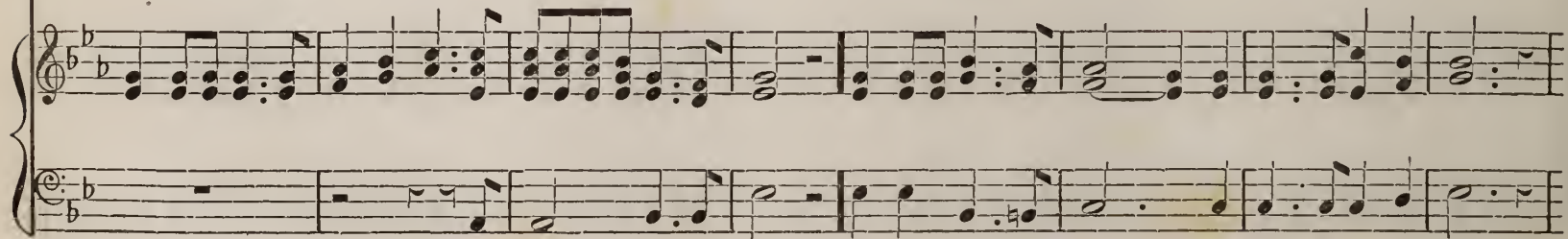
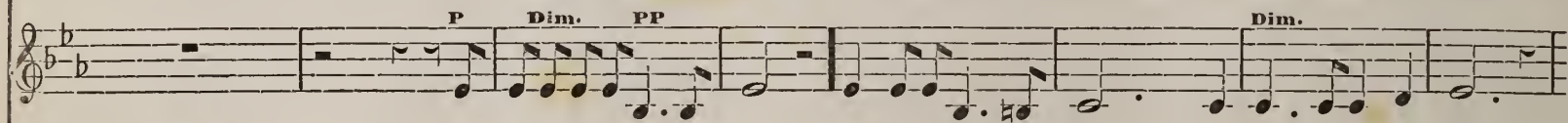


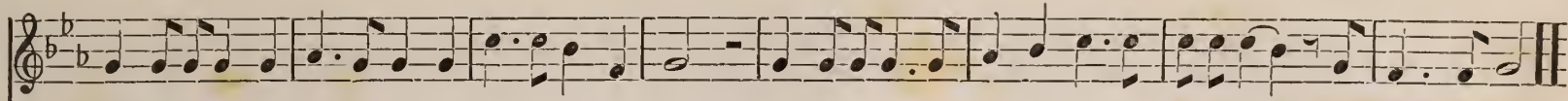


Steal from the throng to haunts untrod, And hold communion there with God. 2. Night is the time for death, When all a-round is peace,

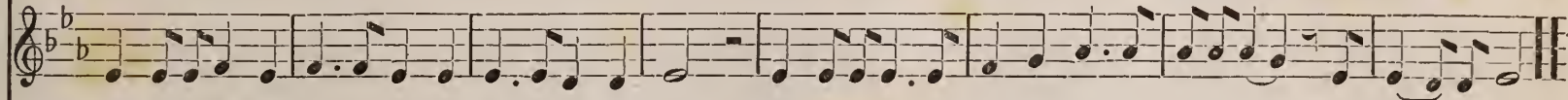


Steal from the throng to haunts untrod, And hold communion there with God. 2. Night is the time for death, When all a-round is peace,

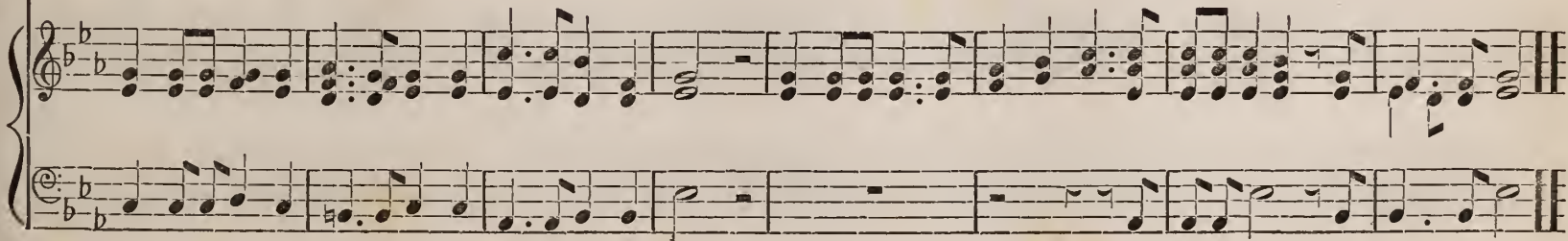
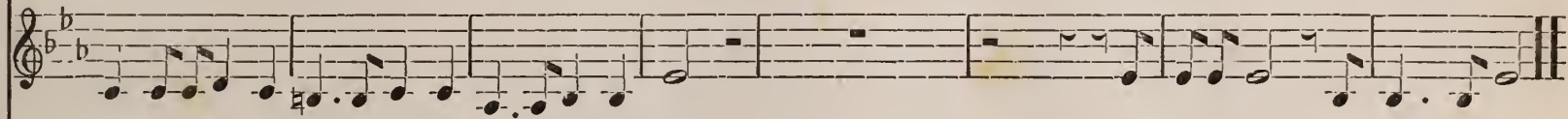




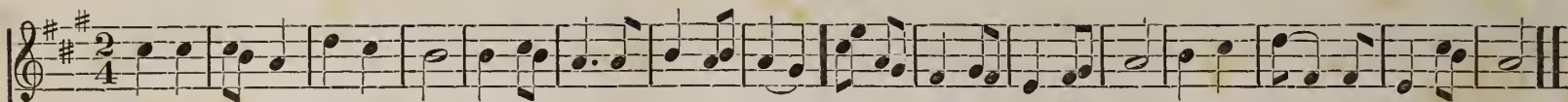
Calmly to yield the weary breath, From sin and suffering cease ; Think of heaven's bliss, And give the sign To parting friends—Such death be mine !



Calmly to yield the weary breath, From sin and suffering cease ; Think of heaven's bliss, And give the sign To parting friends—Such death be mine !



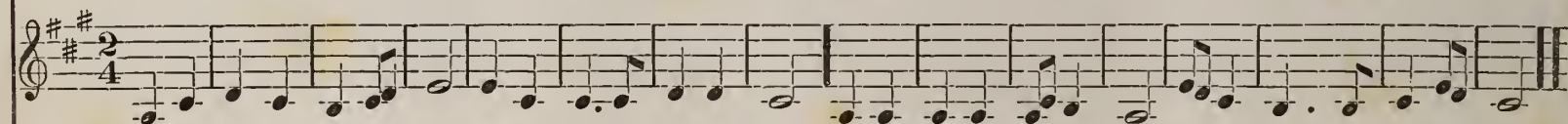
CON SOLEMNITA.



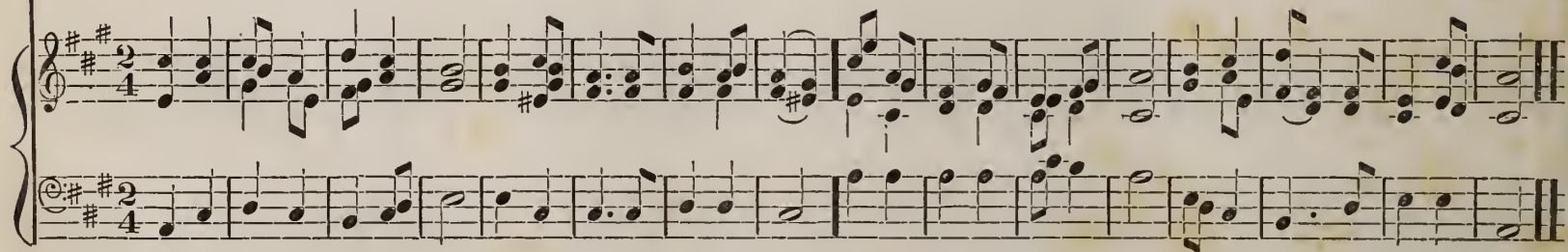
1. Lord, be-fore thy presence come, Bow we down with holy fear; Call our err-ing footsteps home, Let us feel that thou art near.



2. Wandering thoughts and languid powers Come not where devotion kneels; Let the soul expand her stores, Glowing with the joy she feels.



3. At the por-tals of thine house, We resign our earth-born cares Nobler thoughts our souls engross, Songs of praise and fer-vent prayers



HOLLEY. 7s.

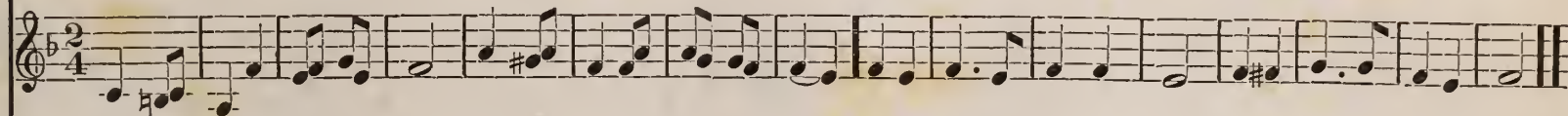
73

ANDANTE e PIANO.

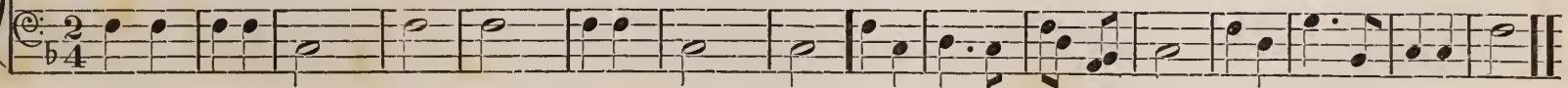
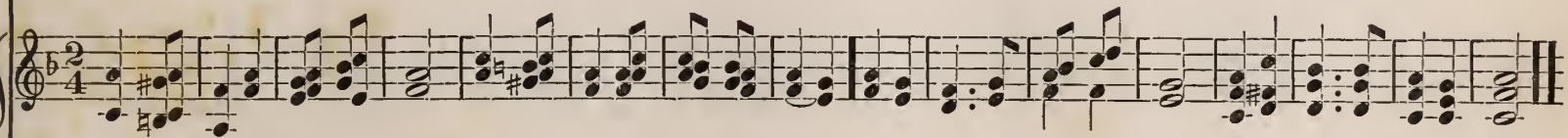
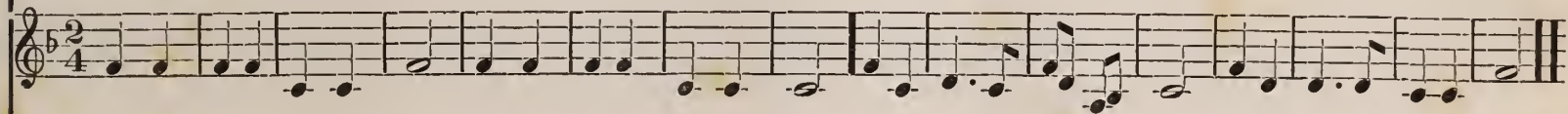
GEORGE HEWS.



1. Soft-ly now the light of day, Fades up - on my sight a - way ; Free from care, from labor free, Lord, I would commune with thee.

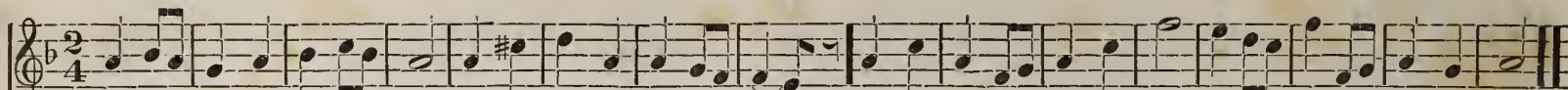


2. Soon for me the light of day, Shall for - e - ver pass a - way ; Then, from sin and sorrow free, Take me, Lord, to dwell with thee.

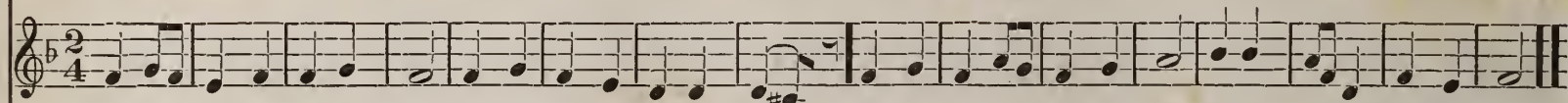


HUMILITY. 7s.

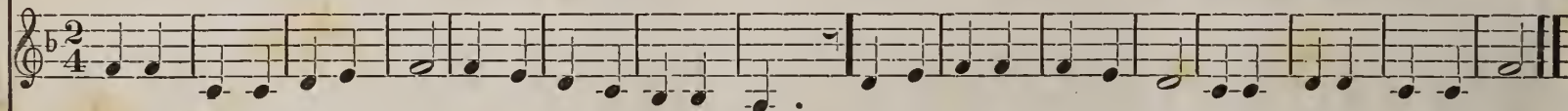
ANDANTE LEGATO.



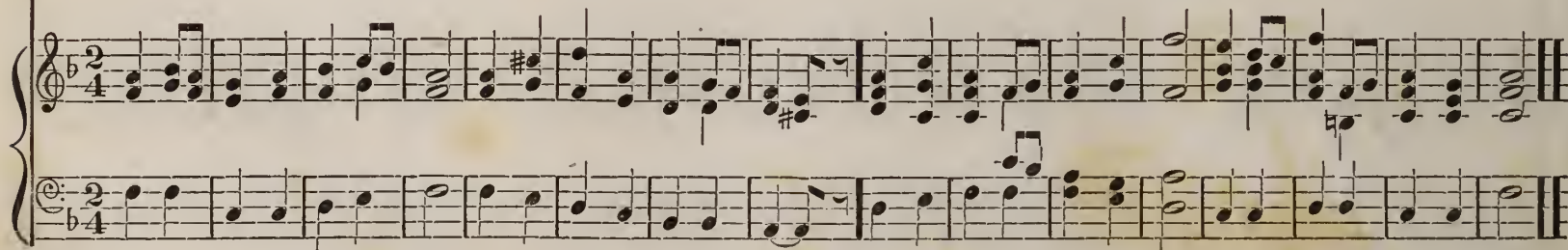
Lord we come be - fore thee now, At thy feet we hum-bly bow; O, do not our suit dis-dain! Shall we seek thee, Lord, in vain.



Lord, on thee our souls de - pend; In compas-sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.



3. Send some message from thy word, That may joy and peace af - ford; Let thy spi - rit now im - part Full sal - vation to each heart.

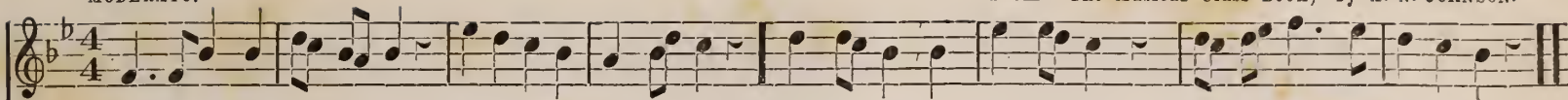


FARELL. 7s.

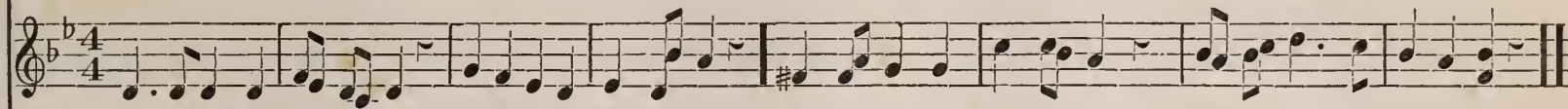
75

MODERATO.

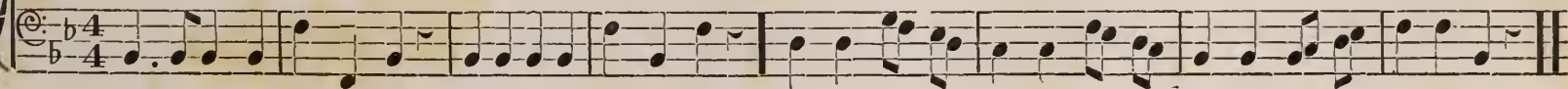
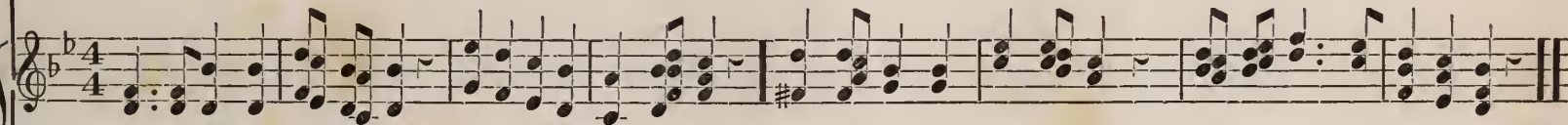
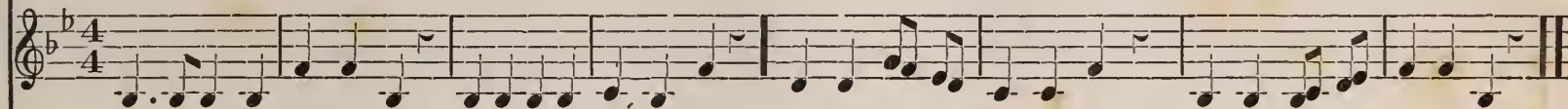
From "The Musical Class Book," by A. N. JOHNSON.



1. Nature, e - ver fair to me, Deign my light, my guide to be, Lead me by thy trus-ty hand, Till I reach the an-gel land.
2. When the sun has fallen low, When more gently brooklets flow, Hush'd each voice of me-lo-dy, Then I love to walk with thee.

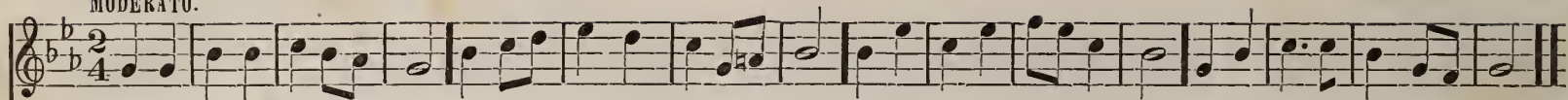


3. Soon with tired and weary eye, I shall hear the call to die; Life and joy I glad re - sign, On thy bo-som to re-cline.

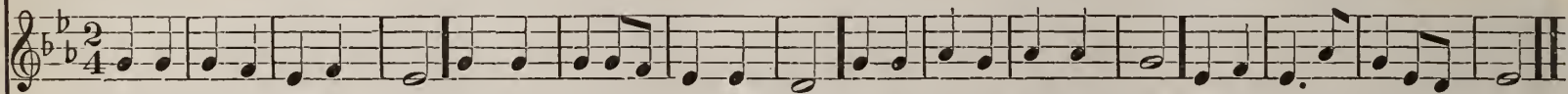


CARLEM. 7s.

MODERATO.



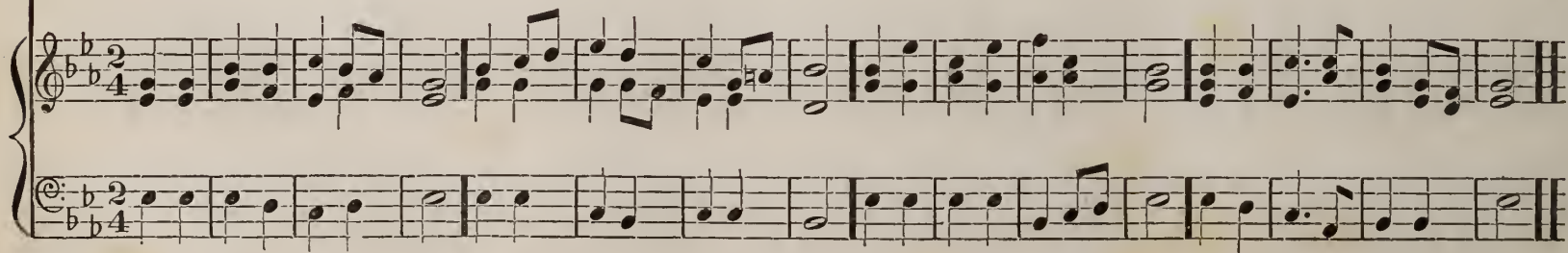
1. Thou that dost my life pro - long ! Kindly aid my morning song ; Thankful from my couch I rise To the God that rules the skies.



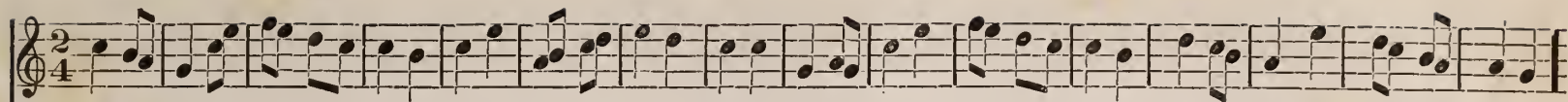
2. Thou didst hear my evening cry, Thy pre - - serving hand was nigh, Peaceful slumbers thou hast shed, Grateful to my weary head.



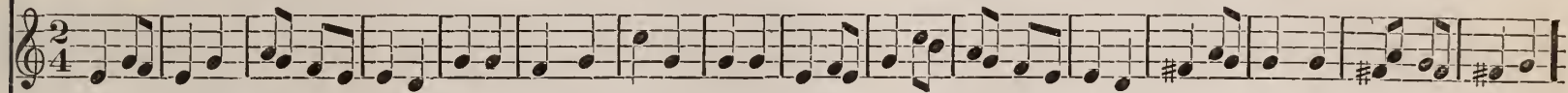
3. Gent - ly with the dawning ray, On my soul thy beams dis - play ; Sweeter than the smi - ling morn. Let thy cheering light re - - - turn.



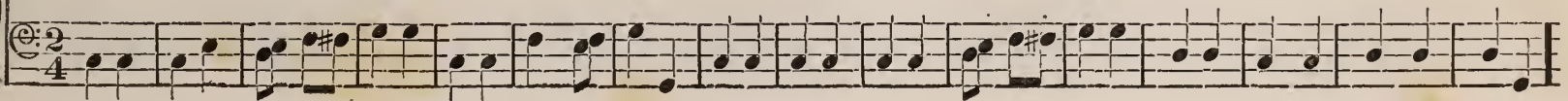
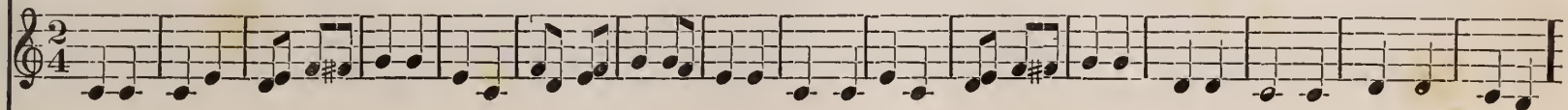
ANDANTE.

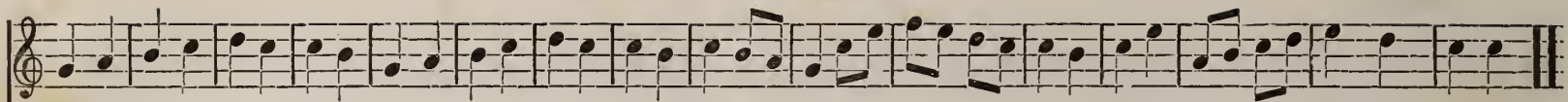


1. Blessed be thy name for - ever, Thou of life the God and giver; Thou canst guard thy creatures sleeping, Heal the heart long broke with weeping.

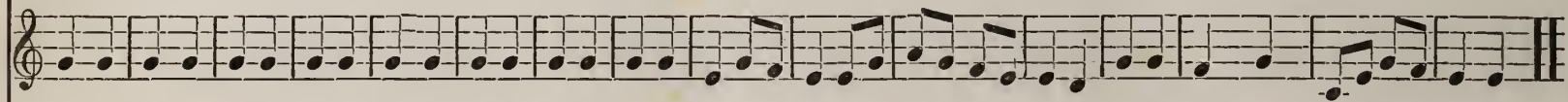


2. Thou who slumberest not nor sleepest, Blest are they thou kindly keepest; God of evening's parting ray, Of midnight gloom and dawning day, That

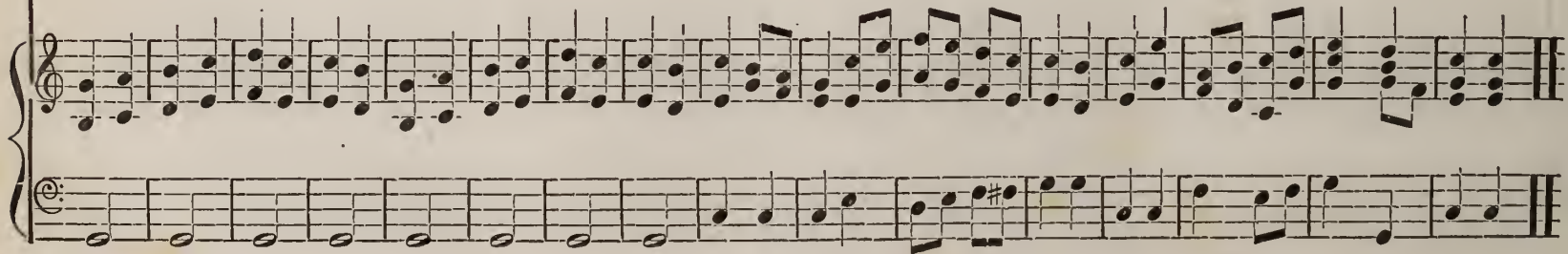




God of stillness and of motion, Of the desert and the ocean, Of the mountain, rock, and river, Blessed be thy name for - ev - er.



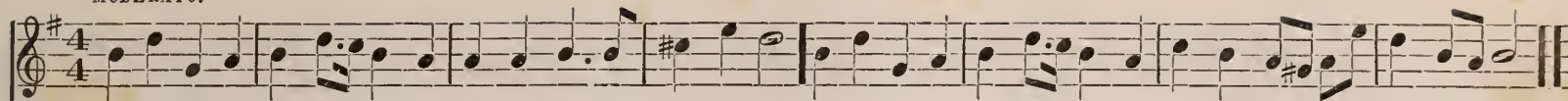
ri - ses from the azure sea, Like breathings of eter - ni - ty ; God of Life that fade shall nev - er, Blessed be thy name for - ev - er.



FOLNER. 8 s. & 7 s

79

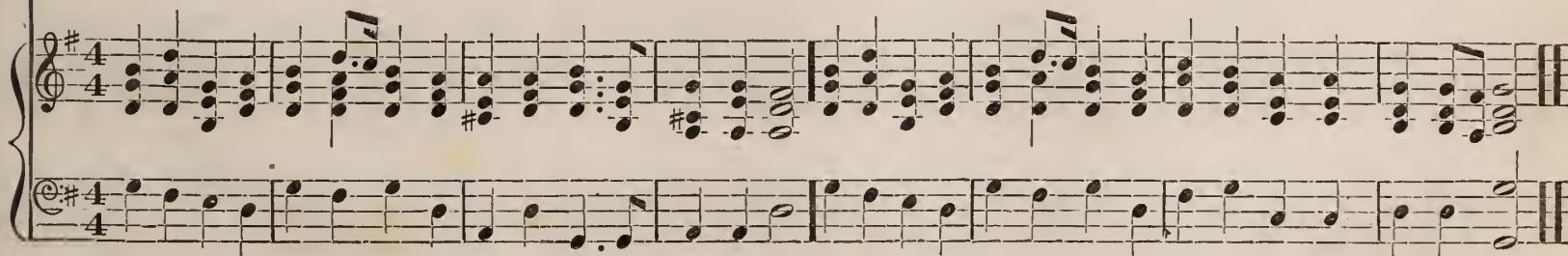
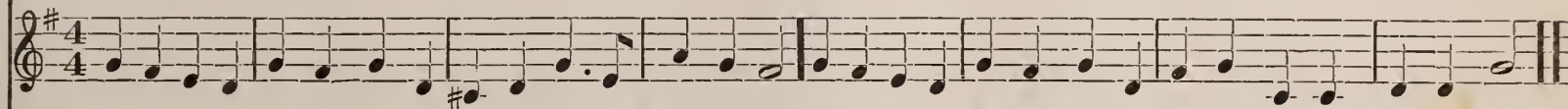
MODERATO.



1. Savior, source of every bless-ing, Tune my heart to grateful lays ; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

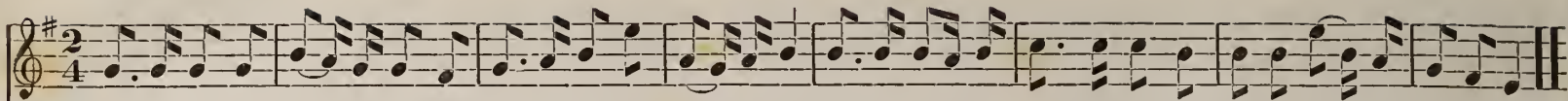


2. By thy hand restored, de-fend-ed, Safe thro' life thus far I've come ; Safe, O Lord, when life is ended, Bring me to my heavenly home.



CONSOLATION. 8s & 7s.

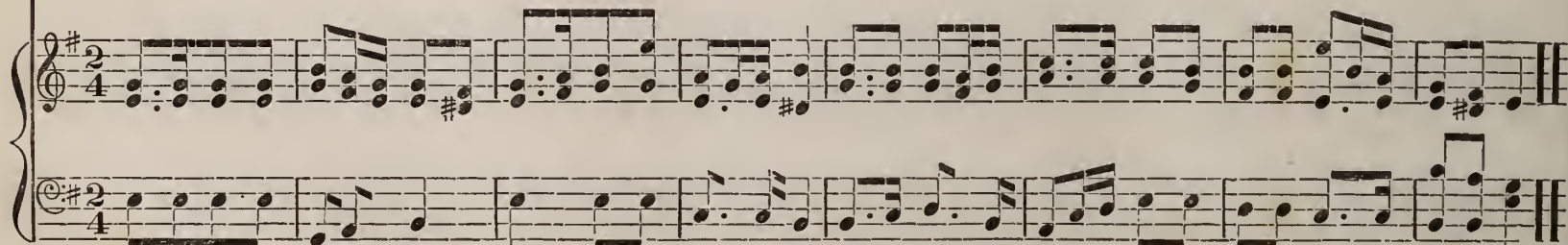
CON ESSPRESSIONE.



1. Cease ye mourners, cease to languish O'er the grave of those you love ; Pain and death, and night and anguish, Enter not the world a-bove.
 2. While our silent steps are straying Lonely through night's deepening shade, Glory's brightest beams are playing Round th'immortal spirit's head.



3. Light and peace at once de-riv-ing From the hand of God most high, In his glo-rious pre-sence liv-ing, They shall ne-ver, ne-ver die.
 4. Cease ye mourners, cease to languish C'er the grave of those you love ; Pain and death, and night and anguish, Enter not the world a-bove.



AS MY DAY MY STRENGTH SHALL BE.

81

The piano introduction is written for a grand piano in B-flat major, 3/4 time. It consists of two staves. The right hand features a series of chords and arpeggiated figures, with a key signature change to one sharp (F#) in the final measure. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *p* (piano) and *cres.* (crescendo), followed by *dim.* (diminuendo).

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "1. When ad - verse winds and waves a - - rise, And in my heart de - spond - ence sighs,". The piano accompaniment continues with the same rhythmic patterns as the introduction.

AS MY DAY MY STRENGTH SHALL BE—*Continued.*

When life her throng of care re - - veals, And weak - - ness o'er my spi - - - rit steals.

p *dim.* *rit.*

This system contains the first line of the musical score. It features a vocal melody in G major (one sharp) and 4/4 time, with lyrics underneath. The piano accompaniment is shown in two staves: the right hand in G major and the left hand in C major (no sharps or flats). The piano part includes dynamic markings of *p* (piano), *dim.* (diminuendo), and *rit.* (ritardando).

Grate - - - ful I hear the kind de - - - cree, That "as my day my

cres. *f* *dim.* *cres.* *f* *dim.*

cres.

This system contains the second line of the musical score. The vocal melody continues with the lyrics. The piano accompaniment includes dynamic markings of *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *rit.* (ritardando). The system concludes with a *cres.* marking on the piano left hand.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with the lyrics "strength shall be." and ends with a double bar line. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of two flats. The right-hand part features a melody with eighth and sixteenth notes, while the left-hand part provides a harmonic foundation with chords and single notes. The piece concludes with a final double bar line on both piano staves.

strength shall be."

II.

When with sad footstep, memory roves
 'Mid smitten joys, and buried loves ;
 When sleep my tearful pillow flies,
 And dewy morning drinks my sighs ;
 Still to thy promise, Lord, I flee,
 That "as my day, my strength shall be."

III.

One trial more must yet be past,
 One pang—the keenest, and the last ;
 And when with brow convulsed and pale,
 My feeble, quivering heart-strings fail,
 * Redeemer, grant my soul to see,
 That "as her day, her strength shall be."

* Sing the small notes for this line.

WE SPEAK OF THE REALMS OF THE BLEST.

ESSPRESSIVO.

1. We speak of the realms of the

p *cres.* *f* *p* *dim.*

This system contains the first staff of music, which is a vocal line. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The second staff is a piano accompaniment, starting with a half note G, a quarter note A, and a quarter note B. The piano part features a series of chords and single notes, with dynamics marked *p*, *cres.*, *f*, *p*, and *dim.*

blest, Of that coun-try so bright and so fair, And oft are its glo-ries con-fessed, But

p *cres.*

This system contains the second staff of music, which is a vocal line. It begins with a half note G, a quarter note A, and a quarter note B. The second staff is a piano accompaniment, starting with a half note G, a quarter note A, and a quarter note B. The piano part features a series of chords and single notes, with dynamics marked *p* and *cres.*

what must it be, to be there?

dim. e ritard. pp

II

We speak of its pathways of gold,
Of its walls decked with jewels so rare,
Of its wonders and pleasures untold,
But what must it be, *to be there?*

III.

We speak of its freedom from sin,
From sorrow, temptation and care,
From trials, without and within,
But what must it be, *to be there?*

IV.

We speak of its service of love,
Of the robes which the glorified wear,
Of the church of the first-born above,
But what must it be, *to be there?*

V.

Do thou, Lord, 'midst sorrow or wo,
Still for heaven my spirit prepare,
And shortly I also shall know
And feel what it is, *to be there?*

THERE IS A LAND OF PURE DELIGHT.

ANDANTE LARGHETTO.

Arranged from HANDEL.

The piano introduction consists of two staves in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, including a trill in the final measure. The left hand provides a steady accompaniment of eighth notes.

The first line of the hymn is set for voice and piano. The vocal melody is on a single staff in G major, 4/4 time. The piano accompaniment consists of two staves. The lyrics are: 1. There is a land of pure de - light, Where saints im - mor - tal reign, In - fi - nite

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both sharing the two-sharp key signature. The lyrics are written below the voice staff. The music concludes with a double bar line.

day ex-cludes the night, And plea - sures ban - ish pain.

2.

There everlasting spring abides,
And never-fading flowers,
Death, like a narrow sea, divides
This heavenly land from ours.

3.

Oh! could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love,
With unbecclouded eyes;

4.

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore.

TRUST IN HEAVEN.

MODERATO

1. Trust in Heaven, when o'er thy path, Clouds and tem - pests come in wrath ;

The first system of the musical score is in 4/4 time, marked 'MODERATO'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for a grand piano with a left-hand bass clef and a right-hand treble clef. The lyrics are: '1. Trust in Heaven, when o'er thy path, Clouds and tem - pests come in wrath ;'.

When thy grief op - pres - eth thee, When ob - scured thy pros - spect be ;

The second system of the musical score continues the melody and accompaniment. The vocal line continues with the lyrics: 'When thy grief op - pres - eth thee, When ob - scured thy pros - spect be ;'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

When a - - round thee mists are driven, Heed them not but trust in Heaven.

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The melody is simple and hymn-like, with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the top staff, aligned with the notes.

2

Trust in heaven ! when there afar
 Burneth many a glorious star ;
 Canst thou doubt, when thus their light
 Gleams unshadowed through the night,
 That protection may be given
 To thy pillow ? Trust in Heaven !

3.

Trust in heaven ! when one by one
 Sweet the waves of hope glide on,
 Leaving thee a wreck at last
 On the shore whence they have passed ,
 Though thy heart be wrung and riven,
 Still for ever trust in Heaven !

NEVER DESPAIR.

MODERATO.

Subject from an ENGLISH MELODY.

1. Though the bil - lows of life a - round thee should

roll, And the wa - ters of dark - ness break o - ver thy soul, Tho' thy brow should be cloud - ed with

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "sor - row or care, Yet there is a pro - mise: Then 'ne - ver des - pair.'" The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves have a key signature of one sharp. The music is in a common time signature.

The second system of the musical score continues the piece. It also consists of three staves (vocal, piano treble, and piano bass) with the same key signature and time signature as the first system. The vocal line ends with a double bar line. The piano accompaniment continues for several measures before also ending with a double bar line.

2. Though the wings of thy spirit be broken and crush'd,
And the voice that is loved in eternity hush'd ;
Though death blight the prospect of all that was fair—
Yet there is a promise—then "never despair."

3. For that promise is life in bright Heaven above,
Where justice is throned with sweet mercy and love ;
Where blessings immortal and glories divine
For the chosen of God everlastingly shine.

4. Then cling not to earth with its struggles and strife ;
Let it crush not thy spirit, though it darken thy life !
But in thy dark moments of anguish and care,
Remember the promise, and "never despair."

THE VOICE OF CREATION.

SOSTENUTO.

There seems a voice in eve-ry gale, A tongue in eve-ry opening flow'r, Which tells, O Lord! the wondrous tale, Of

thy in-dul-gence, love and power. The birds that rise on quiv'ring wing Ap-pear to hymn their Ma-ker's praise, And

The musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The time signature is 3/4, and the key signature has one sharp (F#). The tempo marking is SOSTENUTO. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

all the mingling sound of spring To Thee a gen - ral pæ - an raise : And shall my voice, great God, a - lone Be

This musical system consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the one-sharp key signature. The lyrics are written below the top staff, aligned with the vocal melody.

mute midst na - ture's loud acclaim? No! let my heart with answering tone, Breathe forth in praise thy ho - ly name.

This musical system also consists of three staves, following the same format as the first system. The top staff continues the vocal melody, and the middle and bottom staves provide the piano accompaniment. The lyrics are aligned with the vocal line.

IF 'TIS SWEET TO GATHER WHERE.

CON ESPRESSIONE.

1. If 'tis sweet to gather where We offer up our morning prayer ; If 'tis sweet to daily raise Songs of love, and joy, and praise ; Far more

hap - py, far more sweet, It will be in Heaven to meet, It will be in Heaven to meet, It will be in Heaven to meet, in

The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood is marked 'CON ESPRESSIONE'. The lyrics are: '1. If 'tis sweet to gather where We offer up our morning prayer ; If 'tis sweet to daily raise Songs of love, and joy, and praise ; Far more hap - py, far more sweet, It will be in Heaven to meet, It will be in Heaven to meet, It will be in Heaven to meet, in'.

Dim., e Ritard.

Heaven to meet, in Heaven to meet.

2. Sa - - vior ! bless us here to - day ; Guide and aid us on our way ; And commencing in this place, May we go from grace to grace, 'Till we

IF 'TIS SWEET TO GATHER WHERE—*Concluded.*

each, through thy rich love, Meet redeemed in Heaven above, Meet redeemed in Heaven above, Meet redeemed in Heaven above, In

This system contains the first two staves of the musical score. The vocal line (top staff) is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment (bottom two staves) is in grand staff with a key signature of two flats. The music features a melody with eighth and sixteenth notes, and the piano part has a steady eighth-note accompaniment.

Heaven a - - bove, in Heaven a - - bove.

This system contains the second two staves of the musical score. The vocal line (top staff) begins with the instruction "Dim. e Ritard." and ends with "PP.". The piano accompaniment (bottom two staves) continues the melody and accompaniment from the first system, with a "Dim" marking in the right hand towards the end. The system concludes with a double bar line.

THERE IS AN HOUR OF PEACEFUL REST.

97

MODERATO.

1. There is an hour of peaceful rest, To mourning wan - - d'ers given; There is a joy - - for

The first system of the musical score is for a piano. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is in G major, indicated by one sharp (F#). The first system contains 16 measures. The lyrics '1. There is an hour of peaceful rest, To mourning wan - - d'ers given; There is a joy - - for' are written below the staves, with hyphens indicating syllables that span across measures.

souls dis - tressed, A balm for eve - - ry wounded breast, 'Tis found a - lone in heaven.

The second system of the musical score continues the piece. It also consists of two staves in treble and bass clefs with a 3/4 time signature. The music continues in G major. The first system contains 16 measures, and the second system contains 16 measures. The lyrics 'souls dis - tressed, A balm for eve - - ry wounded breast, 'Tis found a - lone in heaven.' are written below the staves, with hyphens indicating syllables that span across measures.

II.
There is a home for weary souls,
By sin and sorrow driven,
When tossed on life's tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear but heaven

III.
There faith lifts up her cheerful eye
To brighter prospects given,
And views the tempest passing by,
Sees evening shadows quickly fly,
And all serene in heaven.

IV.
There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom—
Beyond the dark and narrow tomb
Appears the dawn of heaven.

THE MORNING STAR.

MODERATO.

1. Star of the morn, whose pla - cid ray Beam'd mild-ly o'er yon sa - cred hill; While whisp'ring zephyrs seemed to say, As
 2. Shine lovely star! on eve - ry clime, For bright thy peer - less beau-ties be; Gild with thy beam the wing of time, And

si - lence slept and earth was still, Hail har-bin-ger of gos - pel light! Dis - pel the shades of gos - pel night.
 shed thy rays from sea to sea; Then shall the world from darkness rise, Mil - len - nial glo - ries cheer our eyes.

ACQUAINT THEE, O MORTAL!

99

MODERATO.

1. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And joy, like the sun - shine, shall beam on thy road; And

2. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And he shall be with thee when fears are a - broad; Thy

peace, like the dew - drop, shall fall on thy head, And sleep, like an an - gel, shall vis - it thy bed.

safe - guard in dan - ger that threat-ens thy path, Thy joy in the val-ley and sha - dow of death.

FORTH FROM THE DARK AND STORMY SKY.

ANDANTE e PIANO.

1. Forth from the dark and stor - my sky, Lord, to thy al - tar's shade we fly; Forth from the world, its hope and fear,

2. Long have we roamed in want and pain, Long have we sought thy rest in vain; Wil-dered in doubt, in dark - ness lost,

Sa - vior, we seek thy shel - ter here; Wea - ry and weak, thy grace we pray, Turn not, O Lord, thy guests a-way.

Long have our souls been tem-pest - tost; Low at thy feet our sins we lay, Turn not, O Lord, thy guests a-way.

O, THOU WHO DRYEST THE MOURNERS TEAR.

101

ANDANTE.

1. O, Thou who dry'st the mourn-er's tear, How dark this world would be, If, when de-ceived and wounded here, We
But Thou wilt heal that bro - ken heart, Which, like the plants that throw Their fra - grance from the wounded part, Breathe

could not fly to Thee. The friends who in our sunshine live, When winter comes are flown; And he who has but tears to give, Must weep those tears
sweet-ness out of woe. [alone.]

2. When joy no longer soothes or cheers,
And even the hope that threw
A moment's sparkle o'er our tears,
Is dimm'd and vanished too!
O, who would bear life's stormy doom,
Did not thy wing of love

Come brightly wafting through the gloom
Our peace-branch from above!
Then sorrow touched by thee grows bright,
With more than rapture's ray,
As darkness shows us worlds of light
We never saw by day.

THOU ART, O GOD, THE LIFE AND LIGHT.

MODERATO.

1. Thou art, O God, the life and light Of all this won - d'rous world we see ;

The first system of the musical score is for the first line of the hymn. It consists of three staves: a vocal staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in treble and bass clefs with the same key signature and time signature. The vocal line begins with a triplet of eighth notes (G4, A4, B4) on the word 'art', followed by a half note (C5) on 'O', and then a series of eighth and sixteenth notes for 'God, the life and light'. The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and melodic fragments.

Its glow by day, Its smile by night, Are but re - flec - - tions caught from thee.

The second system of the musical score continues the hymn. It also consists of three staves: a vocal staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in treble and bass clefs with the same key signature and time signature. The vocal line starts with a half note (G4) on 'Its', followed by eighth notes for 'glow by day', a half note (G4) on 'Its', eighth notes for 'smile by night', and then a half note (A4) on 'Are'. The piano accompaniment continues with a consistent eighth-note bass line and treble accompaniment.

Where - e'er . . we turn thy glo - - ries shine, And all things fair and bright are thine.

The musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with a key signature of one sharp. The lyrics are written below the top staff, aligned with the notes.

II.

When day with farewell beam delays
 Among the opening clouds of even,
 And we can almost think we gaze
 Through golden vistas into heaven,
 Those hues that mark the sun's decline,
 So soft, so radiant, Lord, are thine.

III.

When night with wings of stormy gloom
 O'ershadows all the earth and skies,
 Like some dark beauteous bird, whose plume
 Is sparkling with a thousand eyes;
 That sacred gloom, those fires divine,
 So grand, so countless, Lord, are thine.

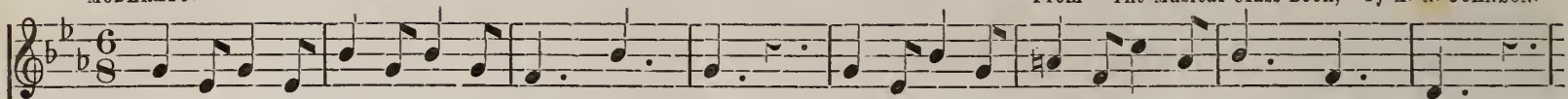
IV.

When youthful spring around us breathes,
 Thy spirit warms her fragrant sigh,
 And every flower the summer wreathes
 Is born beneath that kindling eye;
 Where'er we turn thy glories shine,
 And all things fair and bright are thine.

CALL OF THE BELL.

MODERATO.

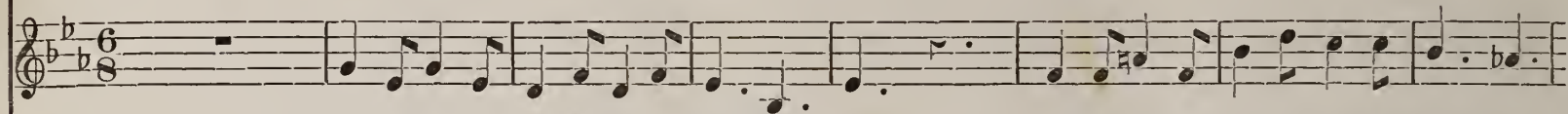
From "The Musical Class Book," by A. N. JOHNSON.



1. Hark! those bell-tones sweetly pealing, Come, O
 2. Hark! the bell to prayer is calling, Wand'rer,

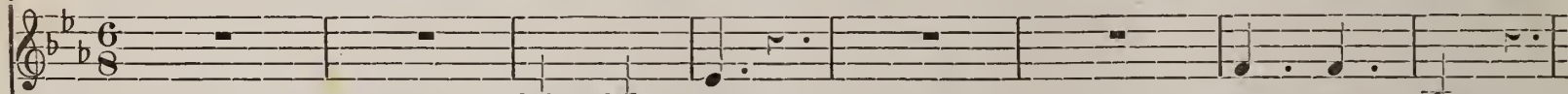
come;
 come;

Far and wide me-lo-dious stealing, Come, O come;
 In God's house with reverent feeling, Seek thy home;



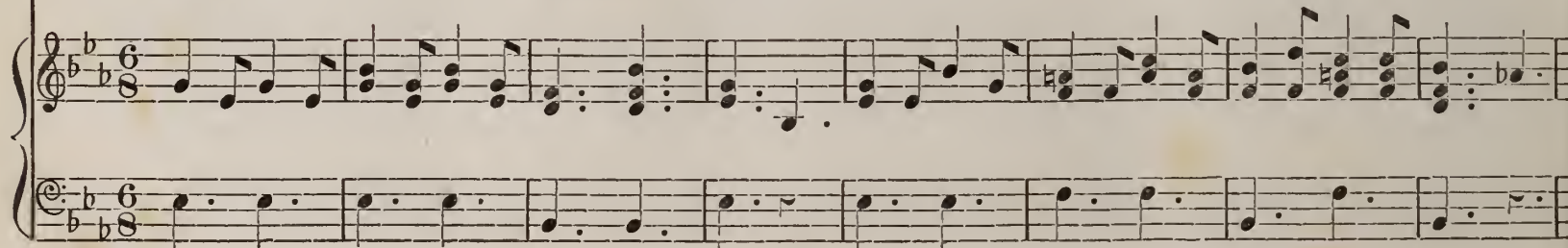
1. Hark! those bell-tones sweetly pealing, Come, O come;
 2. Hark! the bell to prayer is calling, Wand'rer, come;

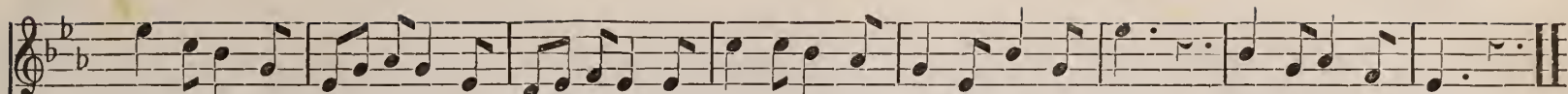
Far and wide me-lo-dious stealing, Come, O
 In God's house with reverent feeling, Seek thy



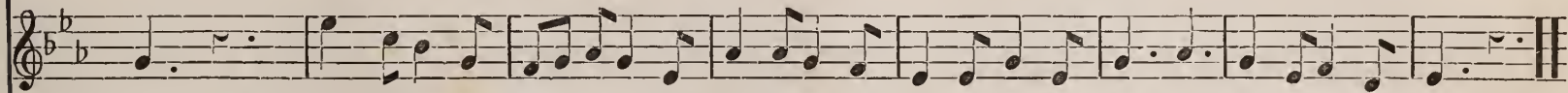
1. Come, O come;
 2. Wan-d'rer come;

Come, O come;
 Seek thy home;

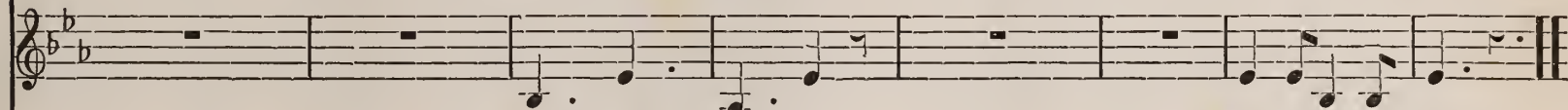




Through each heart the voice is thrilling, Storms of grief and passion still-ing ; Wan-d'rer, hasten home, Wan-d'rer, has-ten home.
 There's a man-sion far a-bove thee, Where dwell spirits pure and lovely ; Wan-d'rer, 'tis thy home, Wan-d'rer, 'tis thy home.

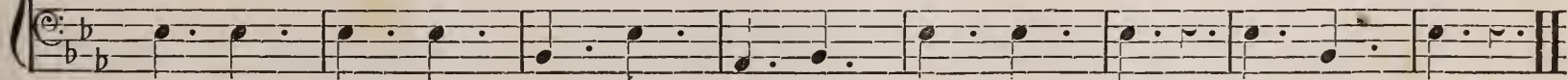
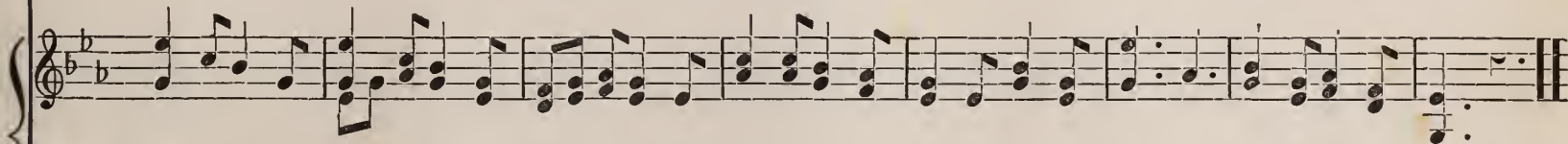


come.
 home. Through each heart the voice is thrilling, Storms of grief and passion stilling ; Wan-d'rer, Wan-d'rer, has-ten home.
 There's a man-sion far a - bove thee, Where dwell spirits pure and lovely ; Wan-d'rer, Wan-d'rer, 'tis thy home.



Wan - d'rer, Wan - d'rer,
 Wan - d'rer, Wan - d'rer,

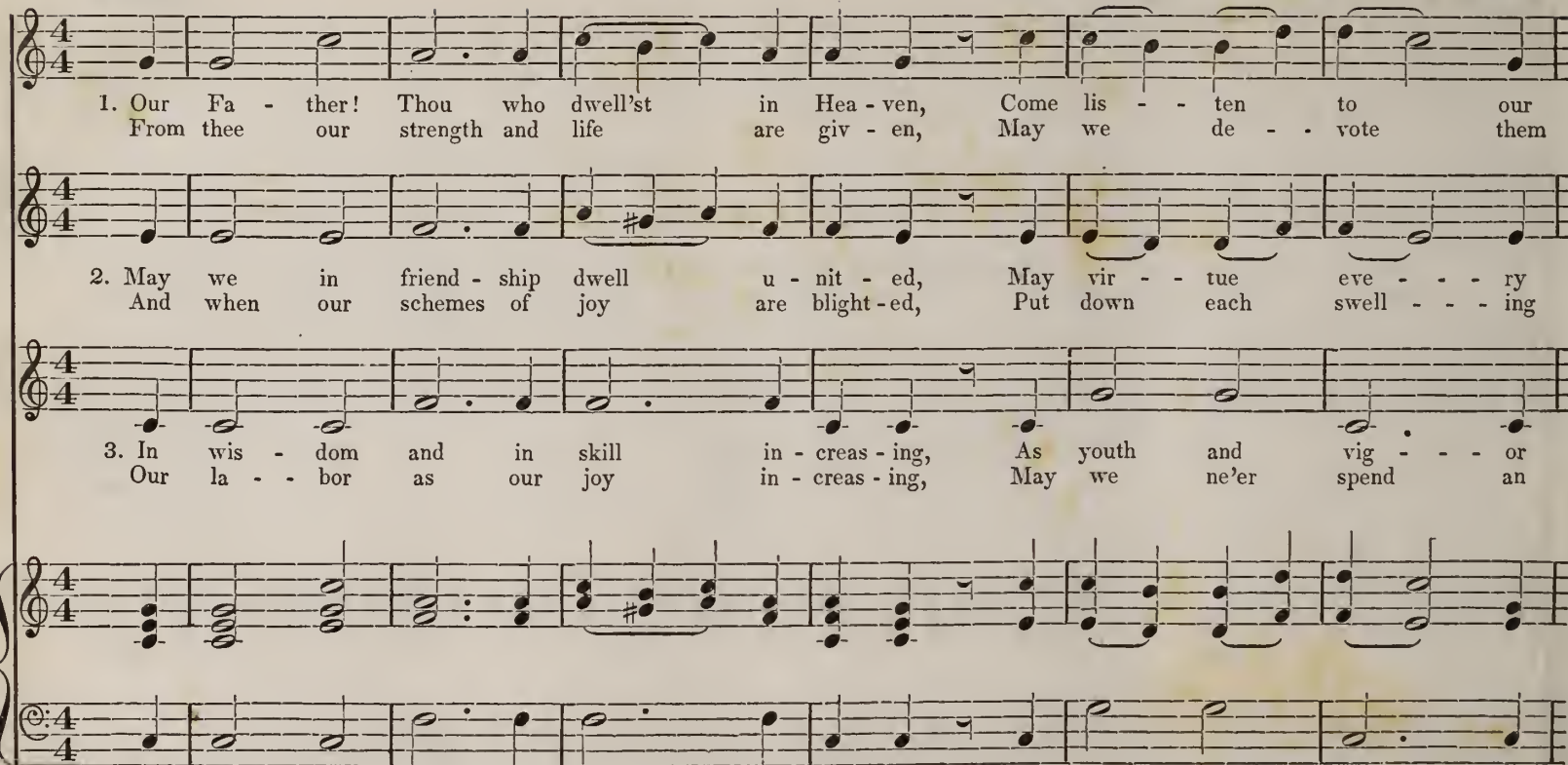
Wan-d'rer, has-ten home.
 Wan-d'rer, 'tis thy home.



COMMENCING SCHOOL.

MODERATO.

From "The Musical Class Book," by A. N. JOHNSON.



1. Our Fa - ther! Thou who dwell'st in Hea - ven, Come lis - - ten to our
From thee our strength and life are giv - en, May we de - - vote them

2. May we in friend - ship dwell u - nit - ed, May vir - - tue eve - - - ry
And when our schemes of joy are blight - ed, Put down each swell - - - ing

3. In wis - dom and in skill in - creas - ing, As youth and vig - - - or
Our la - - bor as our joy in - creas - ing, May we ne'er spend an

hum - - ble lays. O! look up - on us while to - - day, We seek thy coun - sels to o - - bey.
to thy praise.

ac - - - tion guide; Con - - tent in sor - row—joy we'll live, Since all is good which thou dost give.
thought of pride.

haste a - - - way, And that we may the work pro - - long, O make us dil - - i - - gent and strong.
i - - - dle day.

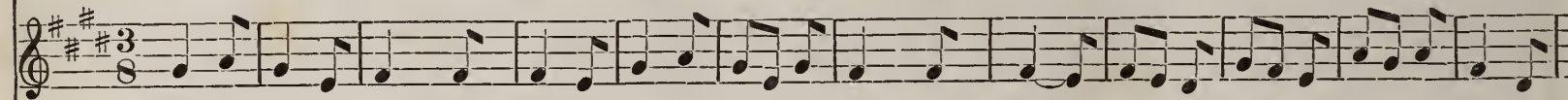
HUMBLY AT THY FOOTSTOOL KNEELING.

HEROLD.

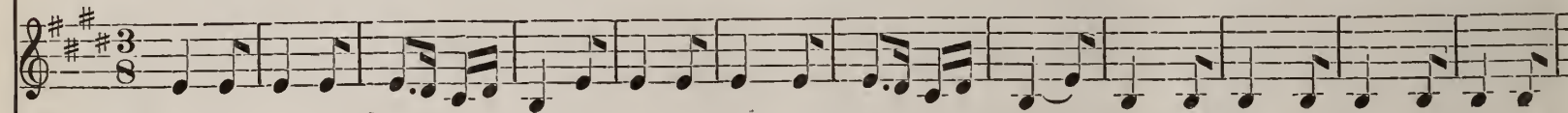
ANDANTE LEGATO.

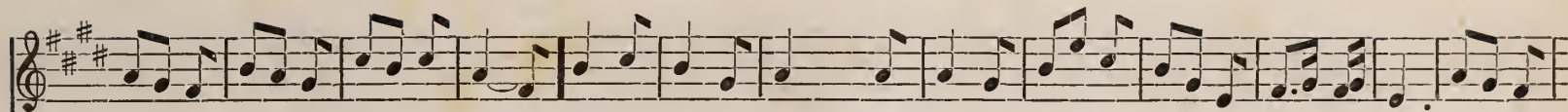


1. Humbly at thy foot - stool kneeling, Hear us, ho - ly Fa - ther, pray; Thou whose eye hath watched us sleeping

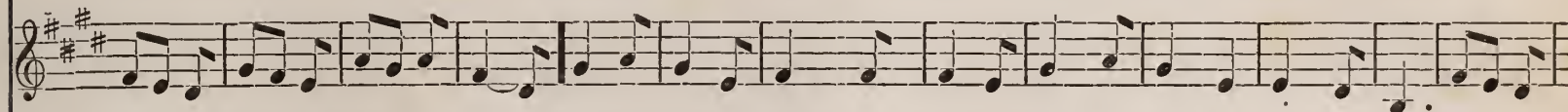


2. When the day of life is o - ver, May we dwell with thee a - - - bove; May we join with se - raphs hymn - ing

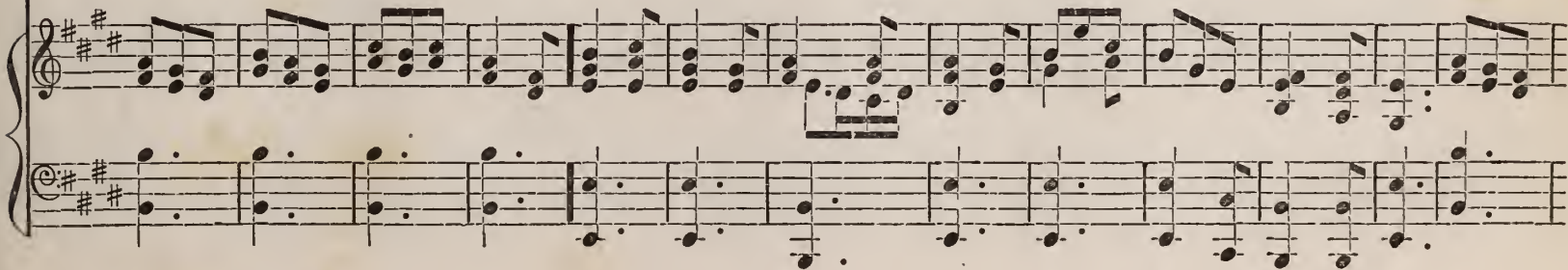
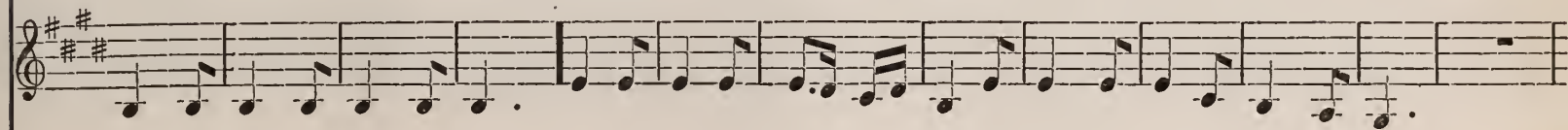


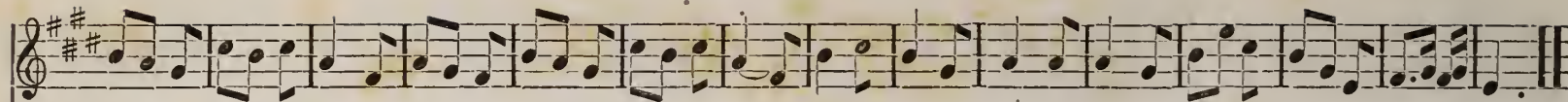


Safe - ly keep us through the day ; Wilt thou blessed Sa - - vior guide us, Cleanse our thoughts from every stain, Let the

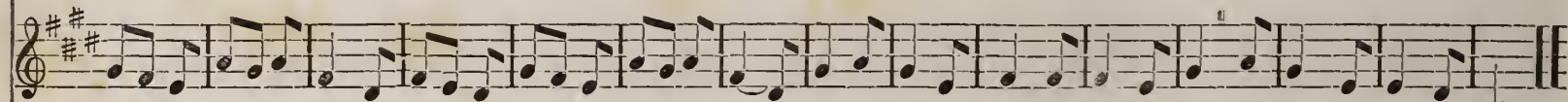


Praise to Thee, thou God of love ; There with harps and an - - gel voices, May we swell a cease - less song, Ev - er

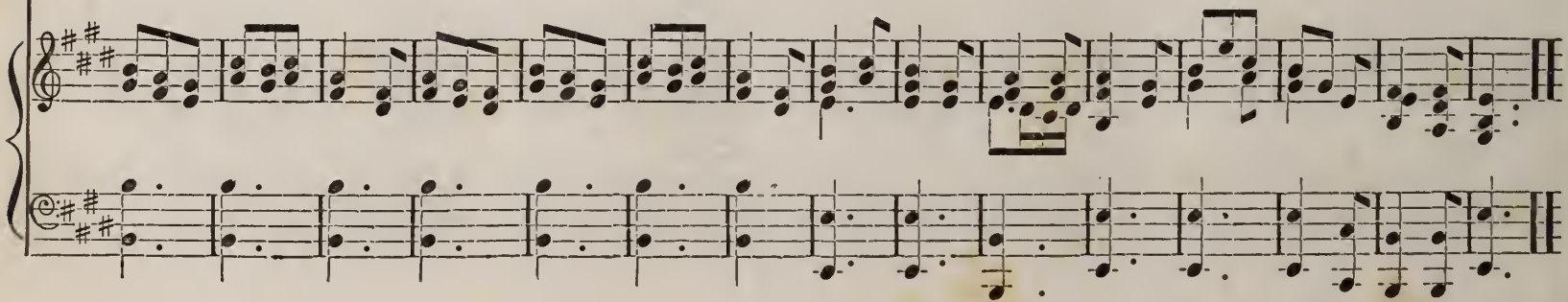
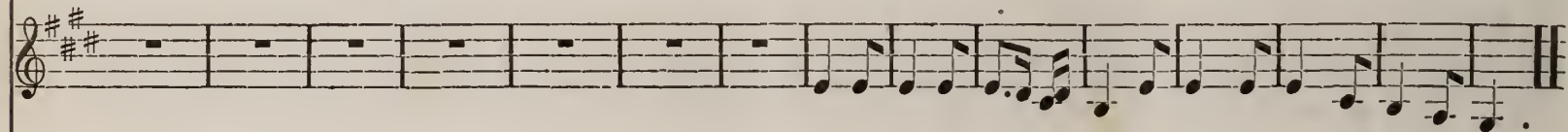


HUMBLY AT THY FOOTSTOOL KNEELING—*Concluded.*

grace of thy pure spi - rit Be our souls' de - light and aim: Let the grace of thy pure spi - rit Be our souls' de - light and aim.



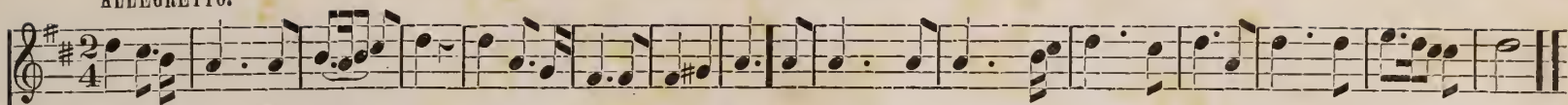
hap - py, ev - er ho - ly, Thou our God, and heav'n our home, Ev - er hap - py, ev - er ho - ly, Thou our God, and heav'n our home.



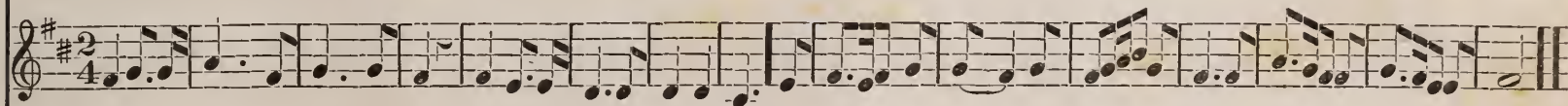
HAIL TO SALVATION'S BRILLIANT MORN!

111

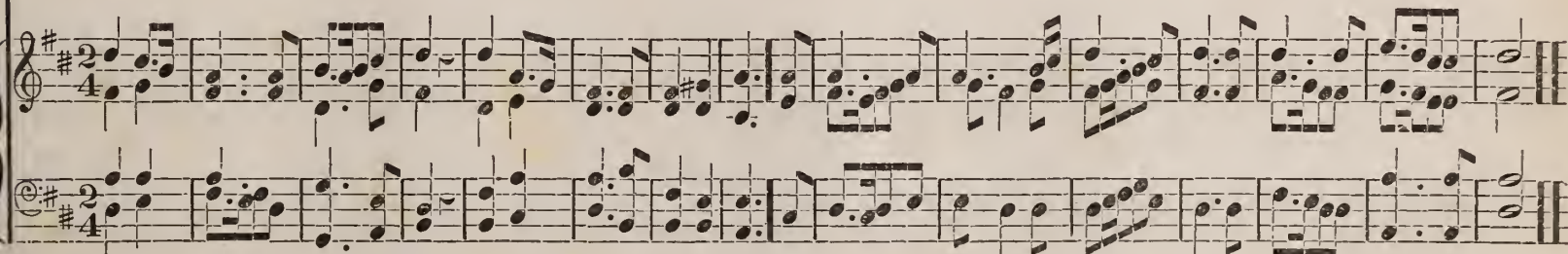
ALLEGRETTO.



1. Hail to sal-va - tion's brilliant morn ! Hail to the dawn of joy and peace, When God's Supreme almighty power, Bade all our sor-rows cease !



2. Ye angels sing your sweetest songs, And strike anew each golden lyre ; Let him to whom the praise belongs The sa-cred strain in-spire.



THERE WAS JOY IN HEAVEN.

ALLEGRETTO.

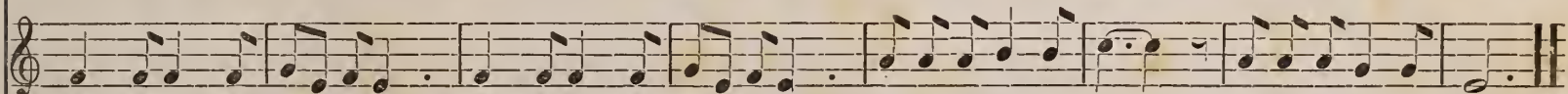
1. There was joy in heaven, There was joy in heaven, When this good-ly world to frame, The Lord of might and glory came ;

2. There was joy in heaven, There was joy in heaven, When of love the midnight beam Dawned on towers of Beth-lehem ;

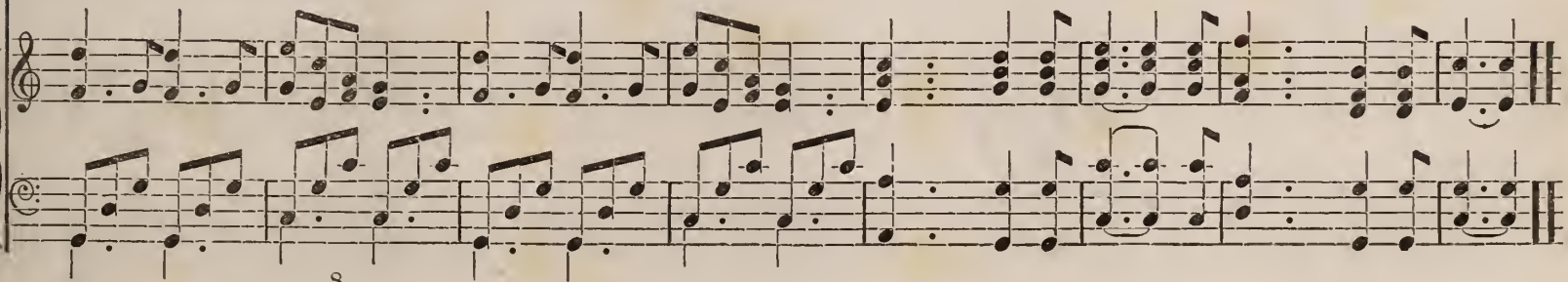
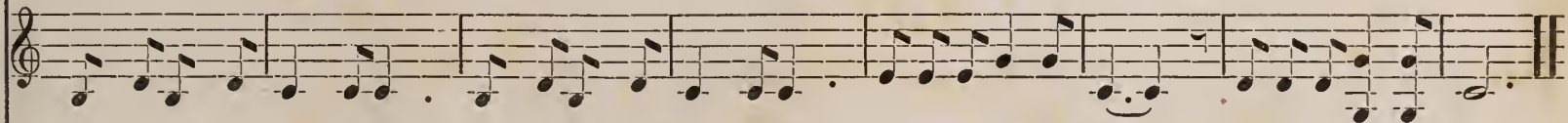
The musical score is written for voice and piano. The voice part consists of two staves, each with a treble clef and a 6/8 time signature. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef, both in 6/8 time. The first staff of the piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The second staff of the piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The lyrics are written below the voice staves.



shouts of joy were heard on high, And the stars sang from the sky, Glory to God in heaven, Glory to God in heaven.

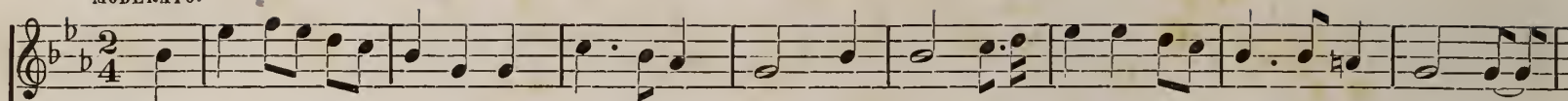


And along the echoing hill, An - gels sang on earth good will, Glory to God in heaven, Glory to God in heaven.

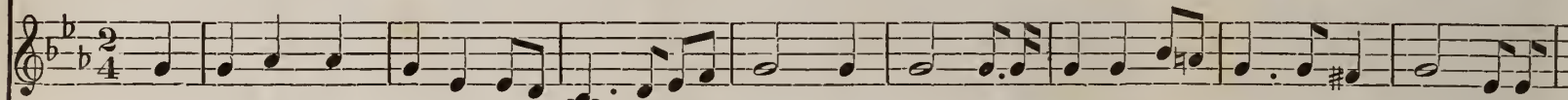


I WOULD NOT LIVE ALWAYS.

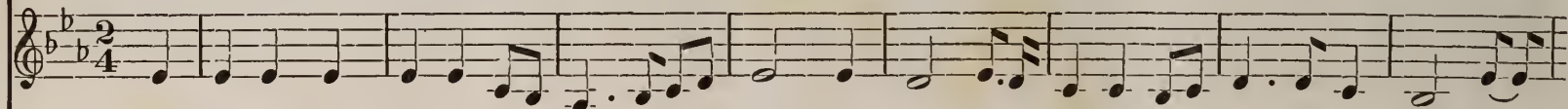
MODERATO.



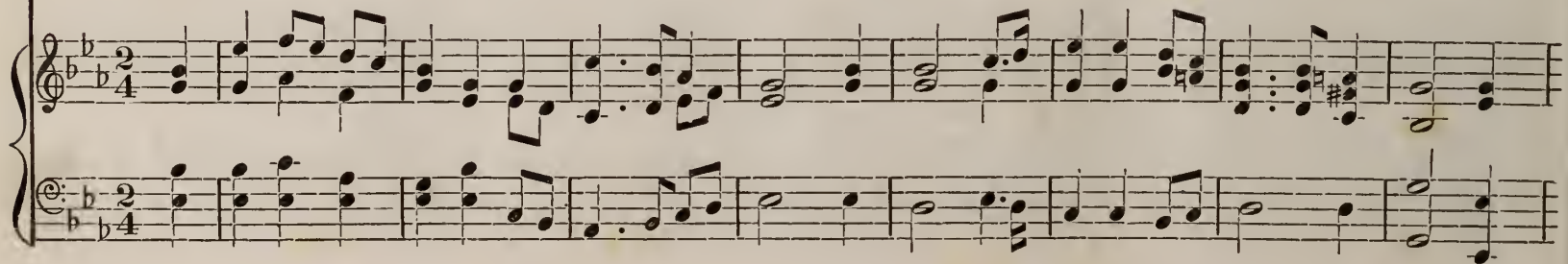
1. I would not live al - way, I ask not to stay Where storm af - ter storm ri - ses dark o'er the way; The
 2. I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and cor - rup - tion with - in; E'en the

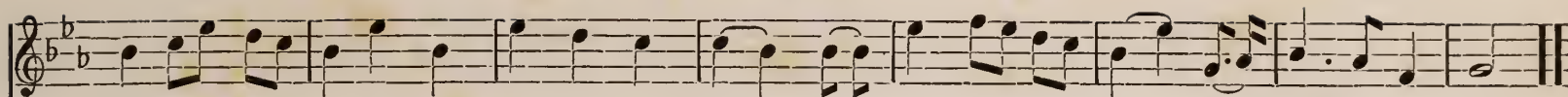


3. I would not live al - way; no, wel - come the tomb; Since Je - sus hath lain there, I dread not its gloom; There
 4. Who, who would live al - way, a - way from his God; A - way from yon heav - en, that bliss - ful a - bode; Where



5. Where saints of all a - ges in har - mo - ny meet, Their Sa - vior and breth - ren trans - port - ed to greet; While

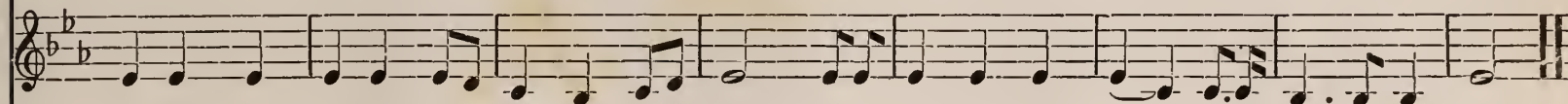




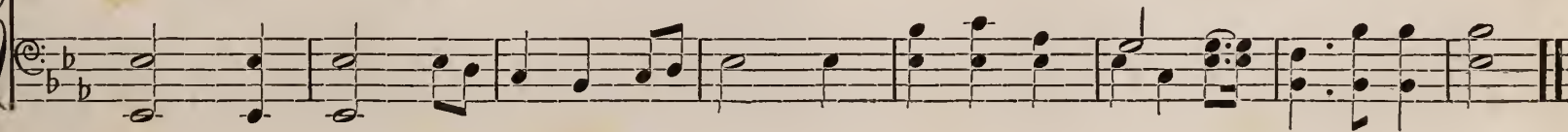
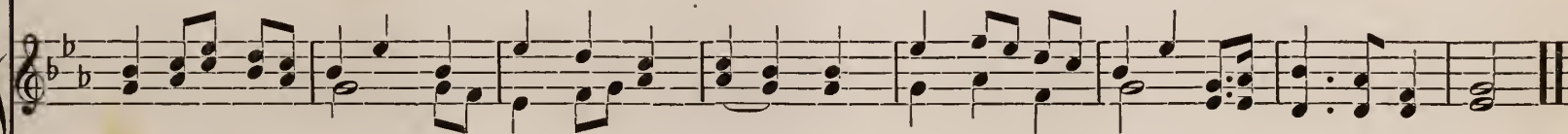
few lu - rid morn-ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.
rap - ture of par - don is min - gled with fears, And the cup of thanks - giv-ing with pen - i - tent tears.



sweet be my rest, 'till he bid me a - rise, To hail him in tri-umph de - scend - ing the skies.
riv - ers of pleas-ure flow o'er the bright plains, And the noon - tide of glo-ry e - ter - nal - ly reigns.



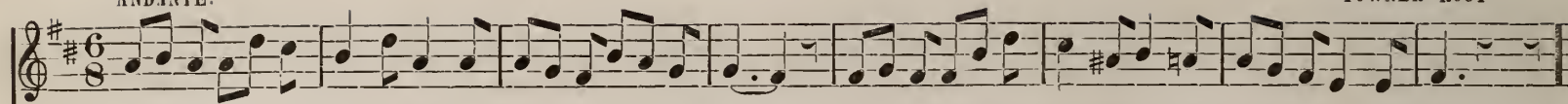
an - thems of rap - ture un - ceas - ing-ly roll, And the smile of the Lord is the feast of the soul.



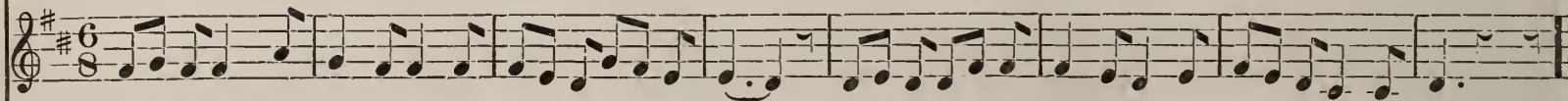
TIME IS WINGING US AWAY.

TOWNER ROOT

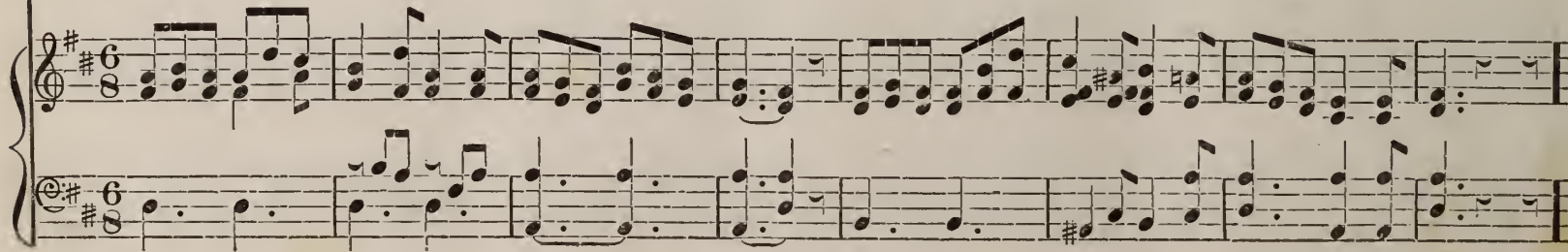
ANDANTE.

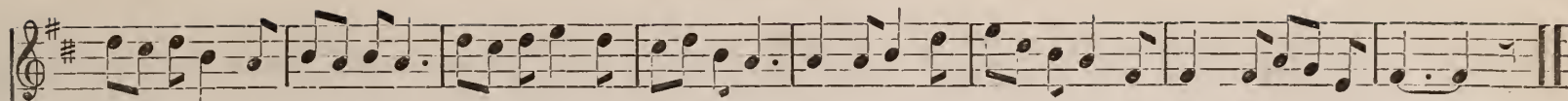


1. Time is wing - ing us a-way To our e - ter - nal home, Life is but a winter's day, A journey to the tomb;

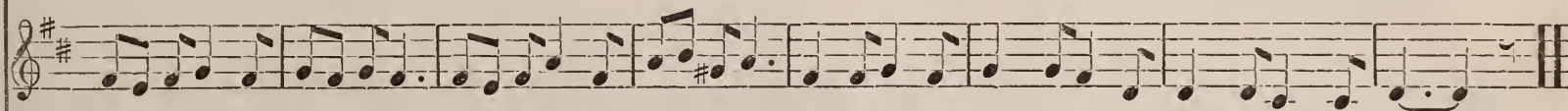


2. Time is wing - ing us a-way To our e - ter - nal home, Life is but a winter's day, A journey to the tomb;

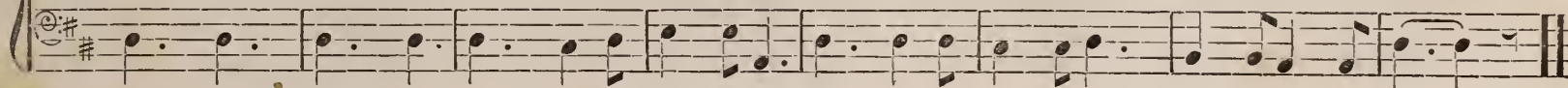
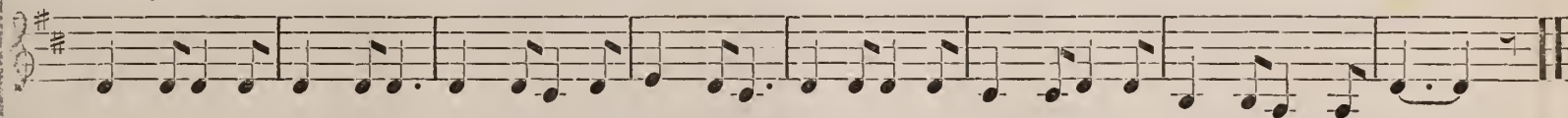




Youth and vi-gor soon will flee, Blooming beauty lose its charms, All that's mortal soon will be En-closed in death's cold arms.

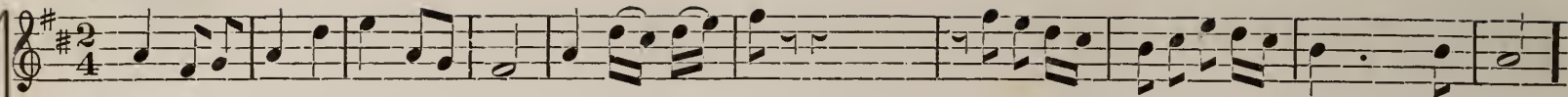


But the Christian shall en-joy Health and beauty soon a-bove, Far beyond the world's alloy, Se-cure in Je - sus' love.



UNITA.

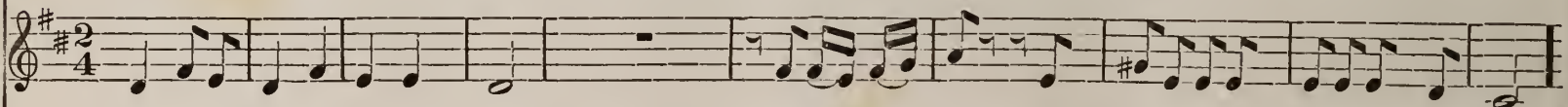
ALLEGRETTO.



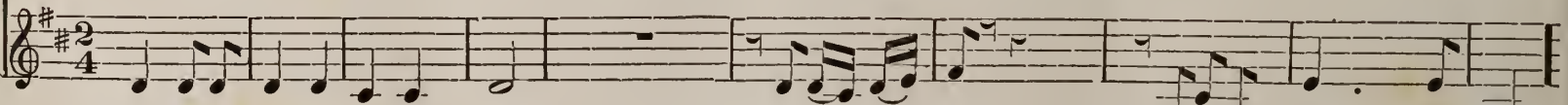
Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



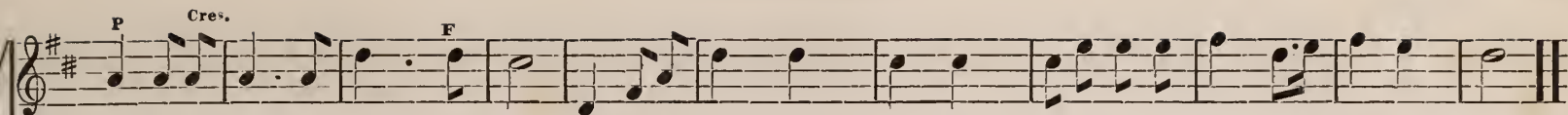
Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



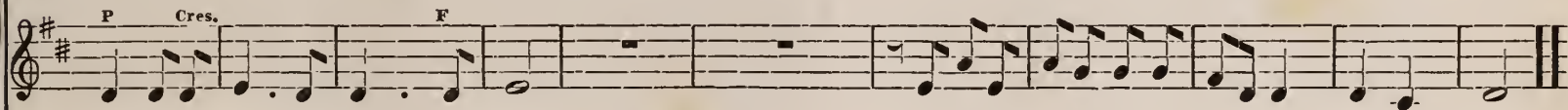
Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice and heart ;



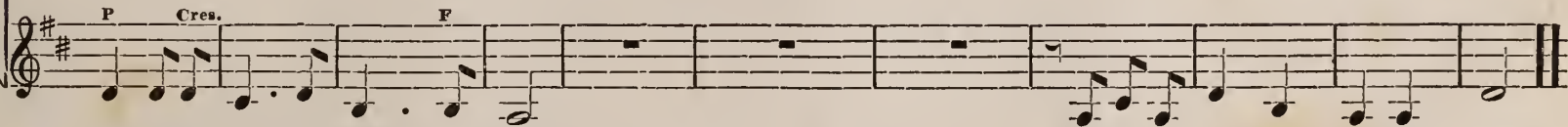
One solemn hymn to God we raise, One fi-nal song of grate - ful praise, One final song of grate-ful praise.



One solemn hymn to God we raise, One fi - nal song, One fi - nal song of grate-ful praise



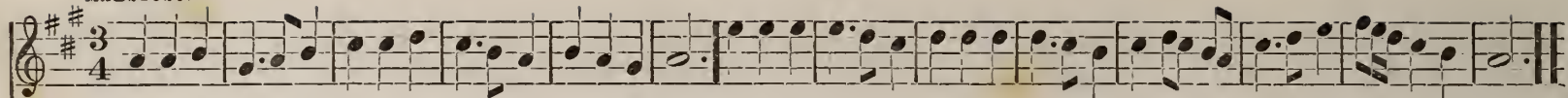
One solemn hymn to God we raise, One fi-nal song, One final song of grateful praise.



One solemn hymn to God we raise, One fi - nal song of grateful praise

AMERICA.

MAESTOSO.



CHANT No. 1.

121

FIRST & SECOND
SOPRANO.

ALTO.

PIANO FORTE

OR

ORGAN.

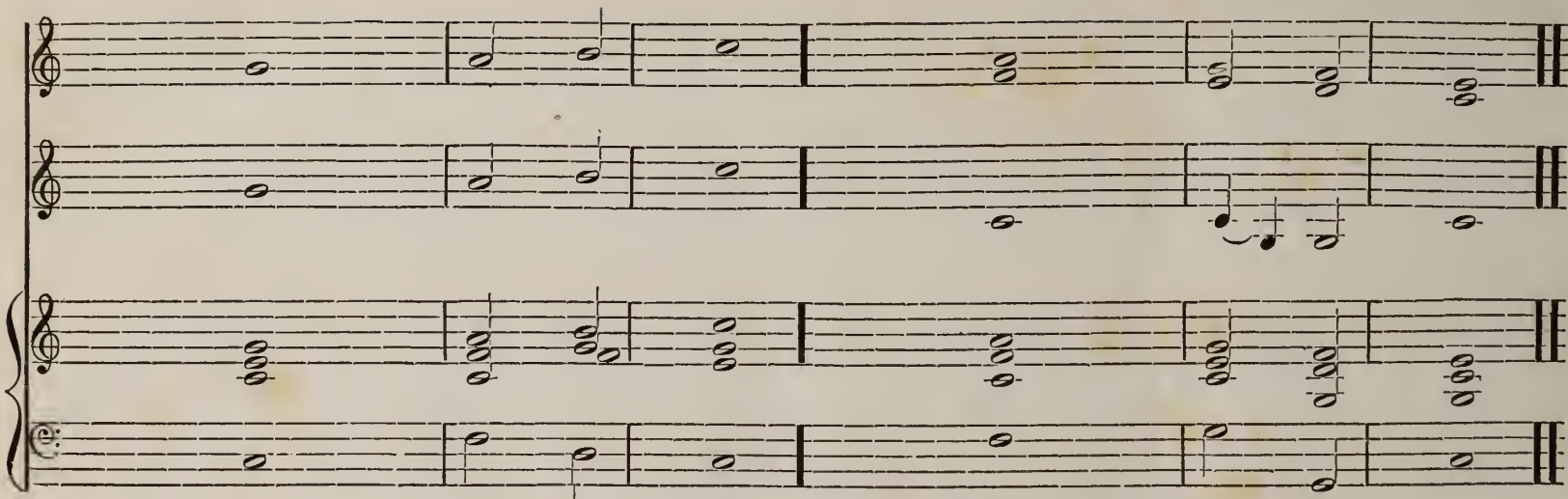
The musical score is written on four staves. The top two staves are for Soprano and Alto voices, both in treble clef with a key signature of one sharp (F#). The bottom two staves are for Piano Forte and Organ, with the Piano Forte in treble clef and the Organ in bass clef, both in a key signature of one sharp (F#). The music consists of a series of chords and single notes, with a final double bar line at the end of the organ part.

PSALM XCV.

1. { O come, let us sing unto the Lord;
Let us make a joyful noise to the | Rock of . . our sal | vation.
2. { Let us come before his presence with thanksgiving,
And make a joyful | noise . . unto | him with | psalms.
3. { For the Lord is a great God,
And a great | King a . . bove all | gods ;
4. { In his hand are all the deep places of the earth,
The strength of the | hills is | his — | also.
5. { The sea is his, and he made it ;
And his hands | formed the . . dry | land.
6. { O come, let us worship and bow down,
Let us | kneel be . . fore the | Lord our | Maker.—A . . men.

CHANT No. 2.

FROM "MASON'S Book of Chants."



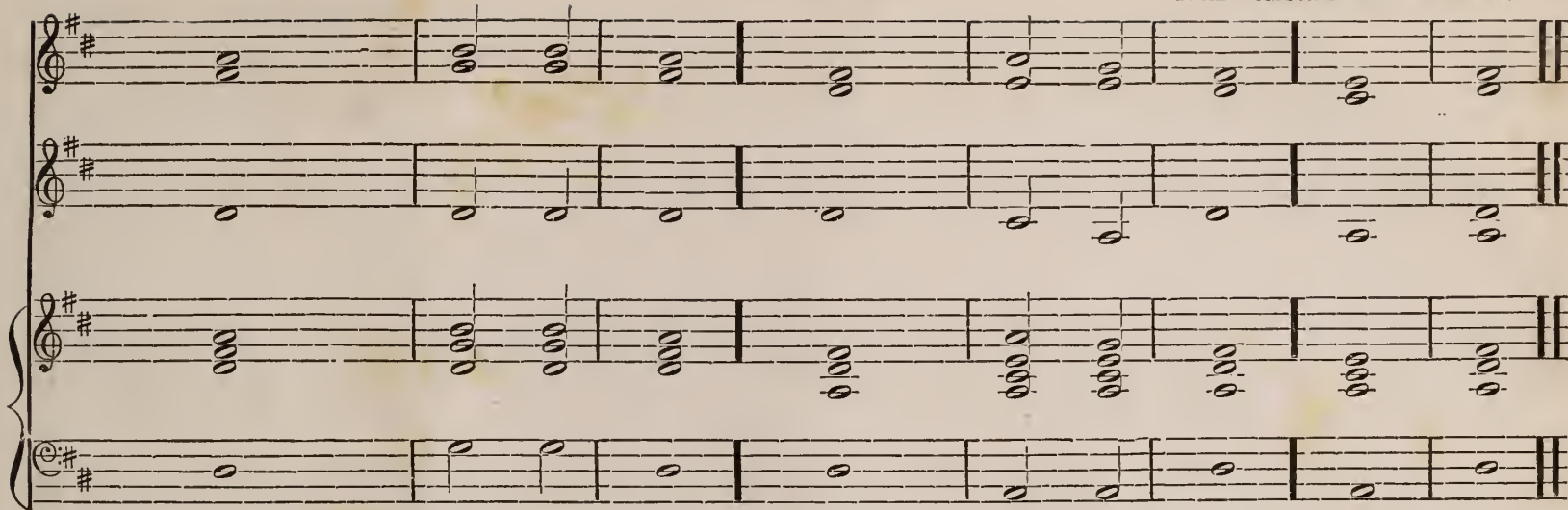
PSALM CXXI.

- | | |
|--|---|
| 1. { I will lift up mine eyes unto the hills, | 2. { My help cometh from the Lord, |
| { From whence cometh . . my help. | { Which made heaven . . and earth. |
| 3. { He will not suffer thy foot to be moved ; | 4. { Behold, he that keepeth Israel, |
| { He that keepeth thee will not slumber. | { Shall not slumber . . nor sleep. |
| 5. { The Lord is thy keeper ; | 6. { The sun shall not smite thee by day, |
| { The Lord is thy shade upon thy right — hand. | { Nor the moon by night. |
| 7. { The Lord shall preserve thee from all evil ; | 8. { The Lord shall preserve thy going out, and thy coming in, |
| { He shall pre- serve thy soul. | { From this time forth, and even forevermore. A— <i>men</i> |

CHANT No. 3.

123

From "MASON'S Book of Chants."

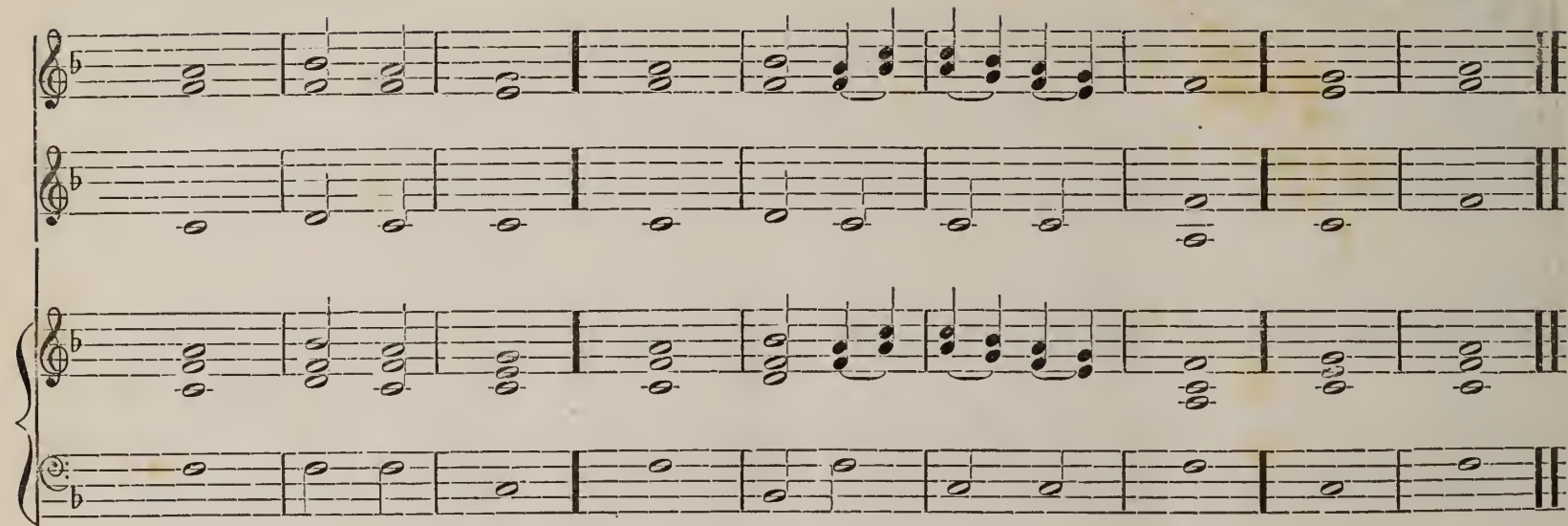


PSALM XXIII.

1. { The Lord is my shepherd,
I | shall not | want ;
2. { He maketh me to lie down in green pastures,
He leadeth me beside the still | wa -- | ters.
3. { He restoreth my soul ; he leadeth me
In the paths of righteousness for his | name's — | sake.
4. { Yea, though I walk through the valley of the shadow of death,
I will fear no evil ; for thou art with me ;
Thy rod and thy staff they | comfort | me.
5. { Thou preparest a table before me in the presence of mine enemies,
Thou anointest my head with oil ; my | cup . . runneth | over.
6. { Surely goodness and mercy shall follow me all the days of my life,
And I will dwell in the house of the Lord for | ev — | er.—A . . men.

CHANT No. 4.

From "MASON'S Book of Chants."



PSALM CIII., 8—14.

- | | |
|--|---|
| 1. { The Lord is merciful and gracious,
Slow to anger, and a bundant . . in mercy ; | 2. { He will not always chide,
Neither will he keep his anger . . for ever. |
| 3. { He hath not dealt with us after our sins,
Nor rewarded us according to our in iquities. | 4. { For as the heaven is high above the earth,
So great is his mercy toward them that fear — him. |
| 5. { As far as the east is from the west,
So far hath he removed our trans gressions from us. | 6. { Like as a father pitieth his children,
So the Lord pitieth them that fear — him. |
| 7. { For he knoweth our frame;
He remembereth that we are dust. | 8. { He knoweth our frame,
He remembereth that we, that we are dust.—A men. |

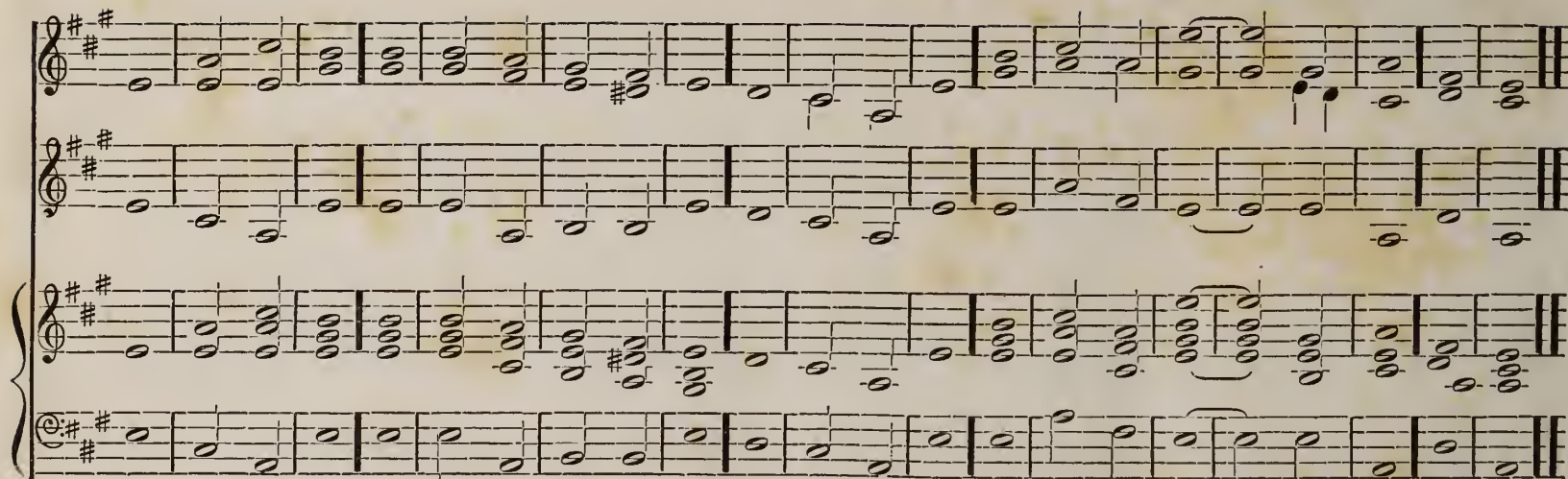
CHANT No. 5.

"From MASON'S Book of Chants," 125



HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
My humble pray'r ascends—O | Fâther, | hear it !
Borne on the trembling wings of fear and meekness :
For- | give its | weakness.
2. I know—I feel how mean, and how unworthy
The lowly sacrifice I | pour be- | fore thee :
What can I offer thee, O Thou most holy !
But | sin and | folly.
3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows and | vain our | truest :
Thoughts of a hurrying hour—our lips repeat them—
Our | hearts for | get them.
4. We see thy hand—it leads us—it supports us :
We hear thy voice, it counsels, . . and it | courts us ;
- And then we turn away ! and still thy kindness
For- | gives our | blindness !
5. Who can resist thy gentle call, appealing
To ev'ry gen'rous thought and | grateful | feeling !
Oh ! who can hear the accents of thy mercy,
And | never | love thee.
6. Kind Benefactor ! plant within this bosom
The | seeds of | holiness, | and let them blossom
In fragrance and in beauty bright and vernal,
And | spring e- | ternal.
7. Then place them in those everlasting gardens,
Where angels walk, and | seraphs . . are the | wardens ;
Where every flow'r brought safe through death's dark portal,
Be- | comes im- | mortal. | A- | men. [*Bearing.*]



STAR OF BETHLEHEM.

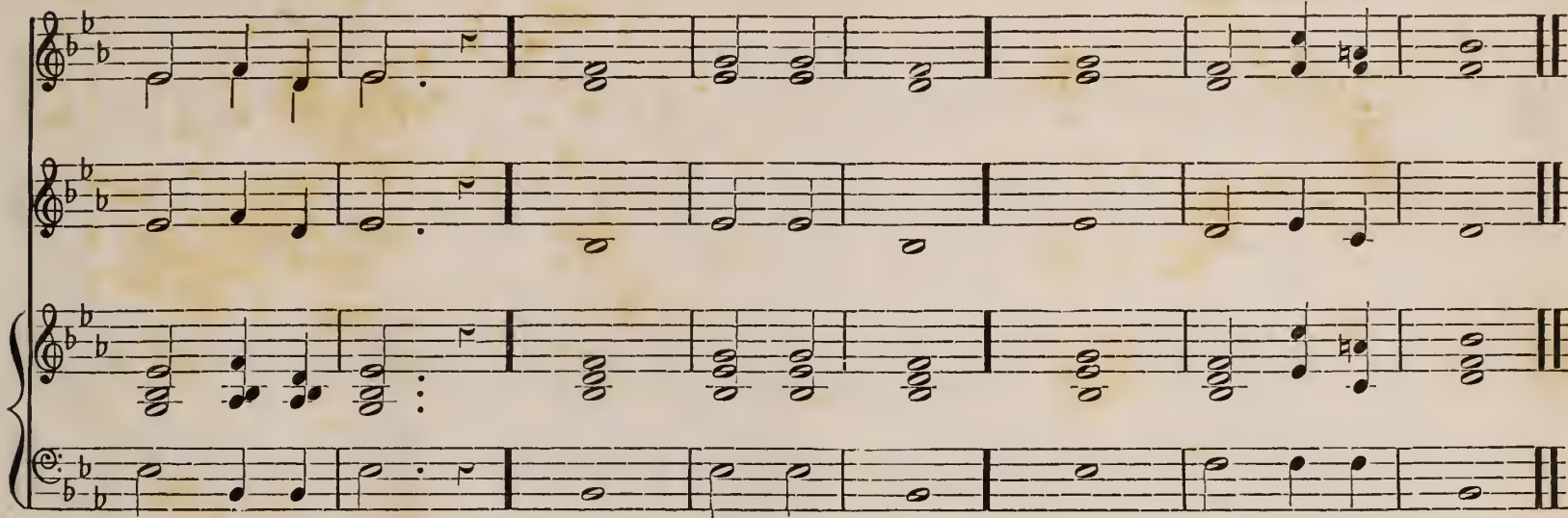
1. When marshall'd on the nightly plain,
 The glittering host be- | stud the | sky,
 One star alone, of all the train,
 Can fix the | sinner's | wandering | eye.
 Hark! hark! to God the chorus breaks,
 From every host, from | ev'ry | gem;
 But one alone, the Savior speaks,—
 It is the | Star, the | Star of | Bethlehem!
2. Once on the raging seas I rode;
 The storm was loud, the | night was | dark,
 The ocean yawn'd and rudely blow'd
 The wind that | toss'd my | foundering | bark:

- Deep horror then my vitals froze,
 Death-struck, I ceas'd the | tide to | stem;
 When suddenly a star arose,—
 It was the | Star, the | Star of | Bethlehem!
3. It was my guide, my light, my all:
 It made my dark fore- | bodings | cease;
 And through the storm, and danger's thrall,
 It | led me .. to the | port of | peace.
 Now safely moor'd, my perils o'er,
 I'll sing, | first .. in night's | diadem,
 For ever and for evermore,
 The | Star! the | Star of | Bethlehem! | A- | men. [H.K. White.

CHANT. No. 7.

127

From "MASON'S Book of Chants,"



"THY WILL BE DONE."

"Thy will be | done!" | In devious way
The hurrying stream of | life may | run; |
Yet still our grateful hearts shall say, |
"Thy will be | done."

"Thy will be | done!" | If o'er us shine
A gladd'ning and a | prosp'rous | sun, |

This prayer will make it more divine— |

"Thy will be | done."

"Thy will be done!" | Though shrouded o'er
Our | path with | gloom | one comfort—one
Is ours :—to breathe, while we adore, |

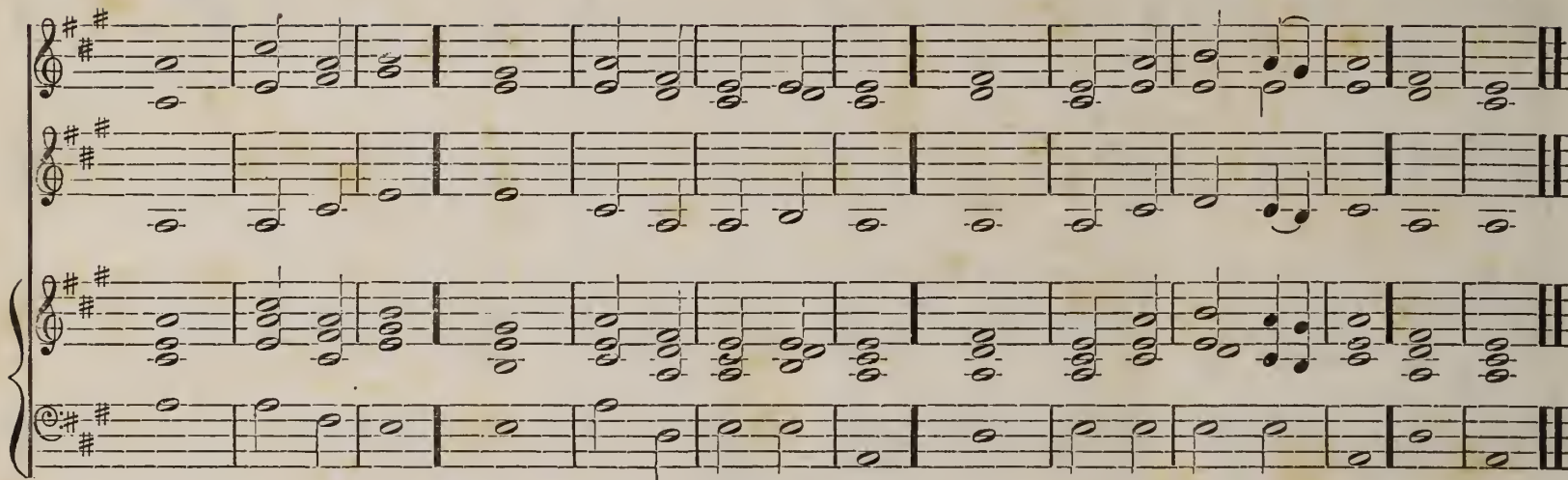
"Thy will be | done."

Bowring.

Close by repeating the first two measures, *Thy will be done.*

CHANT No. 8.

From "MASON'S Book of Chants."



SEARCHING AFTER GOD.

1. Thou maker of my vital frame,
Unveil thy face, pro- | nounce thy | name ;
Shine to my sight, and let the ear
Which thou hast | form'd, thy | language | hear ;
Divide ye clouds, and let me see
The Power that | gives me | leave to | be
2. Where is thy residence ? Oh ! why
Dost thou avoid my | searching | eye :
Mysterious being ! Great Unknown

- Say, do the | clouds con- | ceal thy | throne ?
Or art thou all diffus'd abroad,
Through boundless | space, a | present | God ?
3. Is there not some delightful art
To feel thy | presence . . at my | heart ?
To hear thy whispers, soft and kind,
In | holy | silence . . of the | mind ?—
Then rest my thoughts ; no longer roam
In quest of | joy—for | heaven's at | home ! | A- | men.

[Watts.]

